

IN THIS ISSUE:—THE AGE OF WAGNER—By Frank Patterson

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Weekly Review OF THE World's Music

Subscription \$5.00
Europe \$6.25 Annually

NEW YORK, SATURDAY, AUGUST 15, 1931

Price 15 Cents



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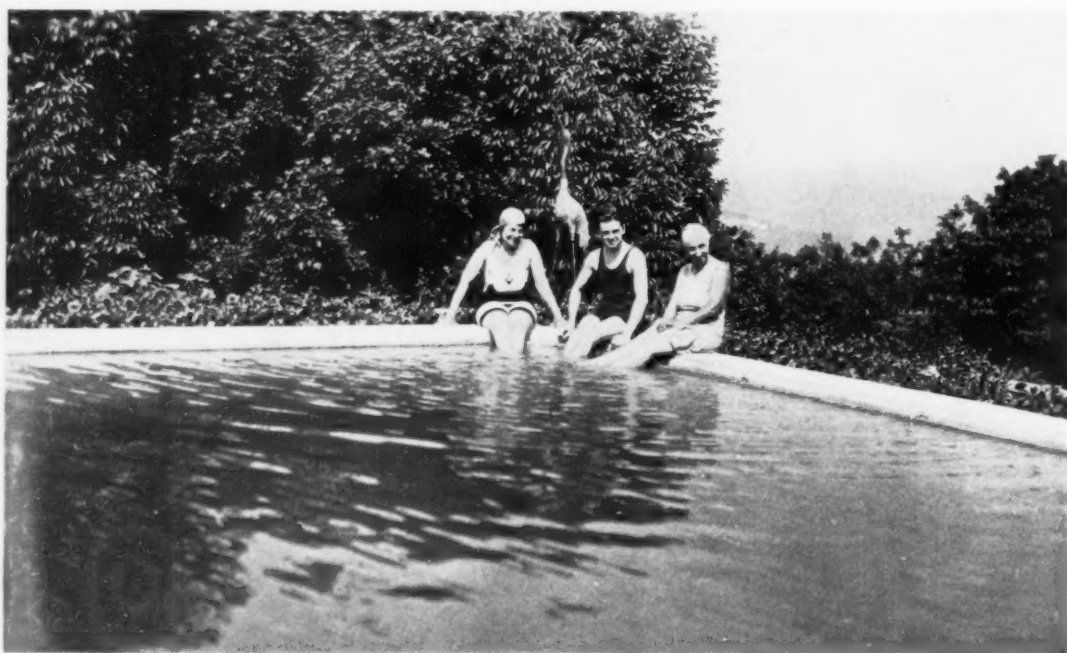
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ELSA HILGER IN THE GARDEN OF HER HOME AT LAKEWOOD, N. J. The cellist recently played with the symphony orchestra at Chautauqua, N. Y., before an audience of about 6,000 persons who received the young artist with much enthusiasm. She is booked for an extensive European tour, including London, Paris, Vienna, Berlin and other cities, in 1932.



AMELITA GALLI-CURCI AND ESTELLE LIEBLING IN THE SWIMMING POOL AT MME. GALLI-CURCI'S BEAUTIFUL SUMMER HOME AT HIGH MOUNT, N. Y.



EDGAR SCHOFIELD, baritone and teacher, in front of the Huntington Art Gallery, Pasadena, Cal. Mr. Schofield recently completed a six weeks' teaching course in Hollywood, Cal., followed by two weeks' intensive teaching at the University of Utah. He will return to New York to re-open his studio there about September 1.



A SECTION OF ESTELLE LIEBLING'S 1931 SUMMER LECTURE CLASS. The entire class numbered about one hundred and twenty, including teachers and singers from all over the country. (Photo by White Studio.)

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Anglo-American Element Strong at Ninth International Festival

Four American Works Heard, One Unofficially—Symphonic Works by Vladimir Vogel and Anton Webern Arouse Most Interest—Hindemith Musical Game Makes a Hit—Next Festival in Vienna

LONDON.—With three American and three British works on the program, the ninth festival of the International Society for Contemporary Music, which has just taken place in Oxford and London, has given the English-speaking part of the world a bigger showing than any event in the history of the Society. Counting unofficial occasions America was, indeed, heard four times (Leo Sowerby's organ symphony played on Sunday in Christ Church Cathedral), while the British took the occasion to present three whole concerts of English music—two ancient and one modern—besides two stage works by Vaughn Williams and Constant Lambert respectively, who thus had two hearings apiece.

This element of national propaganda is, indeed, becoming too large a feature of the International festivals, and likely to obscure their real purpose.

Of the American works only one was chosen by the American Section of the Society (a circumstance which aroused quite a lively discussion and provided the chief passage at arms at the Delegates Conference), and that work, Vladimir Dukelsky's second symphony, is by a naturalized citizen, born and educated in Russia. The other two American items, Roger Sessions' piano sonata and George Gershwin's An American in Paris, were chosen by the International Jury, the former on the recommendation of the Italian Section, and the latter on the initiative of the Jury itself—a privilege which it enjoys under the Society's Constitution, and will continue to enjoy despite the American protest, the proposal to amend the Constitution having failed.

GERSHWIN NOT VERY HOT

Gershwin's piece, designed on the "happy end" of one of the two orchestral concerts, was not considered "representative" by the American section. This is probably correct, but it was not apparent from the performance that Dukelsky's piece was any more so. This symphony ("sinfonietta") would have been more modest and more apt) will certainly not rank so very far above Gershwin, even though it aims much higher (which must be taken into account) and it isn't particularly American. But it has youthful élan, effective orchestration and good workmanship; and the American section may derive some consolation from the fact that it was very well received by

the audience, while Gershwin's rather extensive little joke fell almost flat.

Roger Sessions' sonata, played by Frank Mannheimer, while only moderately applauded at the first chamber concert in Oxford, held the attention of listeners throughout, although it came after a brilliantly orchestrated piece for chamber orchestra. This is saying a great deal, for Sessions is an intellectual ascetic who obviously despises opulence, and who never indulges in sound for its own sake. The greater part of the three movements (played as one) has the classic simplicity of a Bach invention, without the slightest appeal to the emotions. But when a dramatic climax is reached it is the inevitable explosion of accumulated forces and therefore compelling. The work is, perhaps, not altogether mature, but one feels the presence of power held in reserve.

THE SUCCESS OF THE FESTIVAL

Indubitably the most interesting and worth-while pieces of the festival, however, were not Anglo-Saxon, but Russian and

Coates Succeeds Van Hoogstraten as Guest Conductor at the Philadelphia Summer Concerts Nelson Eddy Soloist—Coates Presents American Premiere of His Own New Suite, Taming of the Shrew

PHILADELPHIA, PA. — The outstanding number on the program of August 2 of the Philadelphia Orchestra, Mr. Van Hoogstraten conductor, was the performance of the Brahms Academic Festival Overture, which was given a fine reading. This was preceded by Beethoven's Symphony No. 7 and followed by Air for the G string by Bach, Sorcerer's Apprentice by Dukas and Kaiserwaltz by Strauss.

Mr. Van Hoogstraten made his final appearance as guest conductor at Robin Hood Dell on August 3, offering for the first half of the program Weber's overture Der Freischütz, Debussy's Afternoon of a Faun and Ernest Schelling's Victory Ball. The concert concluded with the Tchaikovsky Symphony No. 4 in which Mr. Van Hoogstraten did some of the best conducting of

Austrian. Vladimir Vogel's Two Studies for Orchestra, conducted by Hermann Scherchen, is evidently the work of a young master. It is modern though not radical, but at any rate is of the quality which does not "date." There are copious "influences" from Schubert to Wagner and beyond; yet there is individuality throughout, combined with real power, vitality and superlative craftsmanship.

The first movement, Ritmica funebre, is dramatic and genuinely moving; the second, Ritmica scherzosa, has great sweep and grace, as well as real beauty. This work is sure to find its way into orchestral performances and spread the fame of its thirty-five-year-old composer, who though born in Moscow was sponsored by the German section. He is a pupil of Heinz Tiessen and Ferruccio Busoni.

THE PROBLEM PIECE

The other outstanding work and the more provocative of the two, is Anton Webern's so-called symphony for small orchestra (op. 21). Webern, the first disciple of Schönberg, has always been regarded as "singular" and in this piece he is very singular indeed.

He adheres absolutely to the hyper-ascetic, super-attenuated style of his earlier works, in which every single note is made to pull the weight of whole phrases and chords. With isolated notes, spotted over his score in a strictly contrapuntal order, he creates a mood, sketches a story which at length seduces even a skeptical listener into some sort of inner response. There are only two comparatively short movements, but so concentrated that there is a sense of

(Continued on page 10)

IMPRESARIAS MEET



MRS. WILLIAM C. HAMMER (right) with ANITA COLOMBO.

This meeting took place recently in Milan when Mrs. Hammer, director of the Philadelphia Grand Opera Company, was greeted by Miss Colombo, director of La Scala. Mrs. Hammer and Miss Colombo have the distinction to be among the very few women opera directors in the world. They discussed many matters relative to their respective seasons, and it is likely that as a result of this meeting, La Scala singers will be heard with the Philadelphia Grand Opera Company.

turn to his native country. For the past six years Horowitz has been exiled.

Lewis Rotter in New Post

SEATTLE, WASH.—Mrs. H. M. Stryker, manager of the Seattle Symphony Orchestra, has announced the appointment of Lewis Rotter as assistant conductor of the Seattle Symphony Orchestra.

Mr. Rotter, since coming to Seattle, has played viola with the Seattle Symphony Orchestra, and acted as librarian of the orchestra. During the past year he conducted a Schola Cantorum, choral adjunct of the Seattle Symphony Orchestra.

Mr. Rotter was an honor pupil of Max Reger, famous German composer, and was also conductor of opera in various Austrian opera houses.

Goldman Band Ending Record Season

The final concert of the summer season of The Goldman Band will be held Sunday (August 16) in Central Park, New York City. This is the fourteenth year this celebrated organization has played to summer audiences in New York City. The nightly crowds, which averaged much larger this year than ever before, and their continued enthusiastic response indicated that this has been the most successful season ever given by The Goldman Band.

Frank Waller Visits Europe for Orchestra Novelties

Immediately after having been awarded an Honorary Doctor's Degree by the Gunn School of Music in Chicago, Frank Laird Waller, conductor of the Milwaukee Philharmonic Orchestra, left on the Isle de France for a short trip to Europe to find novelties for the orchestra's programs of next season.

In conferring the degree, Glenn Dillard Gunn, president of the school, said:

"This American musician has won unusual honors and has been distinguishedly active in fields in which few of his countrymen succeed. He was conductor of the old Chicago Opera, director of opera at the Eastman School, conductor of the Boston Opera, the Lamoureux Orchestra of Paris, the resident orchestras of Dresden, Munich and Vienna. He conducted seventy-four concerts of the Cincinnati Symphony in 1926-27, and the year before was first con-

ductor of the American Opera. He founded and is now conductor of the Milwaukee Philharmonic Orchestra.

"Meanwhile, his gifts as an accompanist, his astonishing knowledge of the repertoire, both concert and operatic, have caused him to be in great demand as coach and many of the great singers of the present have been glad to avail themselves of his services in these capacities. Finally, these contacts and this experience have made him a brilliantly successful teacher of voice, of accompanying and of conducting.

"His experience has been international but his training has been entirely American. He is a graduate of the University of Wisconsin School of Music and also holds his A.B. from that celebrated institution. I may add that he is one of the few musicians of note who have been produced by the music schools of American universities."

IN THE MIDST OF HIS SPANISH ADMIRERS



JOSE MOJICA (X), CELEBRATED SINGER AND SCREEN STAR

is now acclaimed the most beloved tenor in Spanish countries because of his great work in the most successful singing pictures made in Spanish. This picture, taken during his recent visit to Spain, shows only a part of a large crowd of admirers assembled to pay him honor. Mr. Mojica has just completed his fourth picture with Fox and is now about to start on the fifth. After the completion of two more pictures this summer, the popular tenor will make a concert tour through this country, Cuba, Mexico and Porto Rico, which will keep him busy throughout the fall and winter. Next spring he will return to California to make more pictures. Mr. Mojica's concert engagements are booked by the Civic Concert Service, Dema Harshbarger, president, one of whose most popular artists he is.

ONE hears from time to time the remark that Wagner is aging. At first such a thought seems preposterous, absurd, not to say a bit shocking. That the great god of music should age when other apparent lesser deities hold their own is at first sight unthinkable.

And yet even the most enthusiastic of the perfect Wagnerites sometimes feels this same slight twinge of esthetic gout, the result no doubt of liberal potations of too-strong wine, like the dark red wine of Targona, slow and insidious but no less dangerous in its effects.

Suppose for the sake of argument, and because one likes to delve into the complex problems of psychology,—suppose we admit to ourselves that Wagner is, as a matter of fact, beginning to age, what might be the cause of it? Bach and Beethoven and Brahms and some of the lesser lights seem as fresh today as they did when their music was first presented to the public. If, then, Wagner is beginning to age, in what particular is it that he differs from these others?

Perhaps the best means of reaching a conclusion in such a subject is to ask ourselves the simple question: of what does the fabric of Wagner's music consist? The answer to this, strange as it may appear, is that the most outstanding feature of Wagner's music is its simplicity. In spite of what our predecessors of an earlier generation and a less sophisticated era thought of the matter, this statement is exact. The outstanding feature of Wagner's music is its complete simplicity.

One will not deny the apparent complexity of certain passages, like some of the sliding chromatics in *Tristan* and *Parsifal*, and yet even here there is such a distinct underlying impression of rhythm, plus melody, plus basic harmony, that even the musically uneducated find themselves whistling the tunes of these strangely elusive passages.

But let us look at other passages, the ones, indeed, that made the greatest sensation as they attained popular appreciation, the passages for which Wagner as a creator of concert numbers is best known. There are too many of them to list or tabulate. They begin way back in the early days with *Rienzi* and *The Flying Dutchman*, and continue through *Parsifal*. They are explained in the simplest possible language: simple melodies belonging to simple harmonies.

Often, as in the *Ride of the Valkyries* or the *Entrance of the Gods into Valhalla* and other such passages, there is a lot of configuration in the orchestration which, no doubt, used to confuse people unaccustomed to such elaboration. But is this not just where we begin to find Wagner a bit thin? Does the *Ride of the Valkyries*, for instance, still impose upon us and give us the exciting thrill that it did in days gone by?

This curiously individual manner of orchestra construction may be said to have begun with *Tannhäuser*. Wagner presumably realized that such straightforward melody writing, with unadorned accompaniment as he used in *Rienzi*, was sure to fail in highly dramatic effects such as he sought and ultimately so lavishly attained. This early style of his, with which everyone who has heard the *Rienzi* overture will be perfectly familiar, is somewhat akin to the Italian style which his life's work it was to overthrow or to force to greater development. The song accompanied by "the big guitar" of the orchestra is actually found in *Rienzi*, and although the melodies are not of the colorful coloratura sort, and had, even in those

early Wagnerian days, dramatic significance, the effect is rather bald and not any too impressive.

In *Tannhäuser* we find in the accompaniment of the Prize Song, as introduced into the overture, a counterpoint under the melody. This is a very ordinary and old-fashioned device. But the counterpoint that gives the Hymn of the Pilgrims its flash and color, those great sweeps on the violins so characteristic of Wagner, is practically the introduction of a new device.

Whether or not Wagner's frequent use of this device and of almost endless variations and developments of it is impressive or not, it will remain for posterity to say. Up to the present time it has apparently lived, but, as already said, one speaks of the aging Wagner, and occasionally music lovers say that they find these so frequently quoted orchestra passages becoming trite and commonplace.

It must be borne in mind that much of the melody that is used in association with these orchestra figurations is of an exceedingly commonplace sort. Some of it is hardly more impressive than that tune used in *Rienzi* and in the *Rienzi* overture, though much of it is heroic. This is particularly true of the passages made simply of the notes of chords, which appear throughout the *Nibelungen Ring*.

If Wagner is really aging (and this writer is by no means convinced that he is) it may be due to the fact that this kind of facture in music is too easily absorbed. The lack of glamour in the melodic line is corrected by the addition of glamour in the scintillating contrapuntal line, but the music may be said to consist of two elements: a tune, a counterpoint. The counterpoint is a repetition over and over again of a single figure; the tune is either the notes of a chord or something almost equally simple.

The Song of the Forge in *Siegfried*, for instance, has a tune of no special significance. It is the rushing runs upward above it in the superimposed counterpoint that give it its flash. Strangely enough, even in *Tristan* and in *Parsifal* the chromatic counterpoints appear to have been added to the melodic line as a subsequent development. This is certainly true of the *Liebestod* music, where the little chromatics in the harmony are, after all, nothing more complex than a development of the sort of counterpoint of which we are writing; and in *Parsifal* the chromaticism is, so far as one can perceive, of a similar sort. Naturally one cannot know how Wagner arrived at his results; one can only judge by those results as they have come down to us.

It has sometimes been assumed to be true that the cause of the ephemeralism of popular music is its simplicity. This is probably not a fact, for a fact must be universal in its application, and some of the simplest of popular music as well as of serious music has lived a long life and seems almost undying. The most lasting of all waltzes, for instance, *The Blue Danube*, is one of those tunes which, like so many of the Wagner tunes, is made simply by the notes of a chord. Were this not the case, one would be inclined to say that the particular type of writing here referred to, which Wagner was so fond of, might indeed ultimately suffer from its simplicity. The simplicity, however, is probably not the cause of its aging, if there is any aging. It is not the simplicity but the lack of melodic impressiveness which will cause it to age, if it ever does. The long investigation which I have conducted during many years concerning tunes has convinced me that it is the melodic line, even in strictly contrapuntal music which gives it long life. In other words, good tunes live and poor tunes die, and no amount of development or orchestra arrangement or of other superimposed devices will serve to give life to that which is not melodically vital.

If we weigh Wagner's music in this scale, we find it possible to put our finger with a good deal of certainty upon the passages that are really great and the passages that are flashy or sensational. It was quite natural that these last named passages should become universally known much more rapidly than many of the others, for it was just these rather sensational pieces which could be "lifted" bodily out of the score and introduced into the standard repertory of orchestra and band.

It seems that the time has come when we might well weigh the actual musical excellence and importance of these concert excerpts. We might at the same time endeavor to discover whether or not they are actually aging or whether this impression is arising in the minds of some people merely because they have been so incredibly overplayed. Wagner is not only a part of the standard repertory; he is, and has been for many years, one of the men who has been deemed of sufficient popular interest to make "evenings." Tchaikowsky has re-

cently been added to the list, but, practically speaking, Wagner is almost the only composer whose Muse possessed the amazing versatility to serve as a sole program maker. "All-Wagner" programs have been for who knows how many years the very best of drawing cards for band and orchestra concerts of all sorts, from the great symphony orchestra downward. Where one could hear a work by even some of the most popular of the other composers once, one might hear something from Wagner a dozen times. Wagner is played by every sort of combination, from piano solo, violin and piano duet, string trio and up through the hotel and theater orchestras to the bands and the symphonies; Wagner has been jazzed, Wagner has been transcribed and re-transcribed and developed into all sorts and conditions, forms and moods, and there was a time when scarcely a composer could write without unconsciously infusing into his music some touch of this all-embracing love philtre.

With such over-production, it may be deemed as almost an impossibility that some of this should not give us the feeling of "age." And, too, this music contains within itself a factor that is wearing. It exalts one so much more than does nearly every other music, that the nerves find themselves subsequently exhausted, and too much of this stimulation places upon the nerves what Freud might have called a "shield," which is a subconscious feeling of resistance. In other words, the person whose nerves have arrived at this state of exhaustion following over-stimulation may consciously desire to hear Wagner more and more and

over and over again, but something within the subconscious mind will warn him against such over-indulgence, and he may suddenly discover that his god is dull, and that instead of being thrilled, he is bored.

The point would seem to be that there is unwisdom in criticizing Wagner. We are not in a position to judge. There are too many elements involved, too many wires crossed, too many currents driving in different directions, too many mental whirlpools that prove deceptive. What we should rather do would be to encourage the use in concert of the parts of Wagner that are apparently less suited to the concert platform, or have at least been less used, than others. What these are, one does not attempt to point out. That is for the program maker and the man who makes excerpts. But we know at least that too little of *Tristan* is heard. Generally speaking, it is only the introduction and the *Liebestod* that comes to the concert platform. We know, too, that too little of *Parsifal* is played—the overture, the march, the Good Friday Music, sometimes the Flower Maiden Music. We know that too little of *Rheingold* is played—but why attempt to enumerate? The operas in the opera house offer us some music that has been over-played in the concert halls, but they offer us, too, an immense wealth of music which we hear so seldom that the question of judging it can not enter into consideration, for under ordinary circumstances we are scarcely fully familiar with it. Only an opera conductor or repertory, singer or orchestra player, some one intimately concerned with the performance of the operas, can know all this great fund of riches as it should be known.

If it helps, let us by all means acknowledge that the hackneyed concert pieces are aging; from that acknowledgment we may come to an understanding of the importance of hearing more of the remainder.

Reiner Conducts His Final Concert at New York Stadium

Huge Audience Tenders Him Ovation as He Brings Brief Two-Weeks' Engagement to a Close—Rainy Weather Forces Some of the Concerts Indoors—Theodore Cella, Orchestra's Harpist, Conducts Own Suite, "On a Trans-Atlantic Liner"

SUNDAY, AUGUST 2

Only two numbers, Brahms' Academic Overture and Beethoven's Fifth Symphony, had a hearing at the Stadium on this occasion, this due to the fact that rain started up during the Beethoven number. Though the audience would like to have remained to hear Strauss' *Symphonia Domestica*, rain checks were honored.

MONDAY, AUGUST 3

Again the Philharmonic was heard indoors due to the rain, which began a half hour before the scheduled start of the program. Fritz Reiner has a rare knack of making up interesting programs. In this particular one he combined diversity without in the least sacrificing cohesion. The first part of this program was devoted to Bohemian music, including Smetana's Overture to the *Bartered Bride* and the New World Symphony. The second part included Chabrier's *Espana*, Saint-Saëns' *Danse Macabre*, Debussy's *Fetes*, Ravel's *La Valse*, and Berlioz' overture, *The Roman Carnival*. Mr. Reiner displayed, as usual, an excellent understanding of the music and a directness of conductorship which is undoubtedly the reason for his obtaining such exceptional effects. The audience was enthusiastic throughout, and after the Dvorak work the orchestra had to respond by rising.

TUESDAY, AUGUST 4

The Strauss Domestic Symphony, which was not heard on Sunday's program, had a place on this program instead of the same composer's *Ein Heidenleben*. The composition, despite its unevenness, contains much of value and was well played. Schubert and Johann Strauss were represented by the overture *Entr'acte* and Ballade music from *Rosamunde* and the Waltz music from the *Gypsy Baron* and the Overture to *Die Fledermaus*. These were most enthusiastically received.

WEDNESDAY, AUGUST 5

This program was entirely devoted to Wagner. A large audience filled almost every seat in the Stadium and showed particular enthusiasm over the music from *Siegfried* and *Die Meistersinger*. Of course the *Tristan* and *Isolde* excerpts are always a joy to hear. Mr. Reiner seems to have a particular flair for them. It was an evening of unalloyed pleasure.

THURSDAY, AUGUST 6

The program for the Stadium concert of August 6 began with Wolf-Ferrari's sprightly overture to *The Secret of Suzanne*. This was followed by the Seventh Symphony of Beethoven, which was given a conservative

reading by the conductor, Fritz Reiner, although the cantabile section of the Presto movement was taken in faster tempo than is customary. After an intermission, Casella's exceedingly interesting Suite from the Ballet, *La Gira*, was presented. It begins with a Prelude which is almost naive in its simplicity and then progresses through various movements, mostly in dance form, in the ultra modern idiom, wild, bizarre, brilliant, but always purposeful and ingenious. The manipulators of the percussive instruments had a jolly time in the orgiastic finale. Ralph Errolle, tenor, assisted very ably in an incidental solo in the movement labeled *Nocturne*. Liszt's *Les Preludes*, very finely interpreted, brought the printed list to a close, but a composition by a member of the orchestra, "On a Trans-Atlantic Liner," a suite in five connected movements by Theodore Cella, was given its first performance and was led by the composer. It disclosed real talent and received very hearty applause of both audience and orchestra.

FRIDAY, AUGUST 7

Owing to rain the program for this evening was postponed.

SATURDAY, AUGUST 8

The Saturday program, Stravinsky-Strauss, included the following: Song of the Volga Boatman, Fireworks, Firebird Suite (Stravinsky), Intermezzo and Waltz from *Intermezzo*, Salome's Dance and Death and Transfiguration (Strauss), also the *El Amor Brujo* of De Falla (scheduled for Friday night) which had its first hearing at the Stadium Concerts with Sophie Braslau as soloist.

The selection proved a happy one. A large audience thoroughly enjoyed Mr. Reiner's readings of the numbers, the de Falla work faring especially well. Miss Braslau came in for a large share of the audience's applause. She was in excellent voice, and in fact this writer has never heard her sing better, all the warmth, beauty and volume of her contralto voice being used to advantage, and she was recalled numerous times. The other numbers on the program were finely interpreted, especially the Strauss *Intermezzo* and Waltz, where Reiner's technical command and emotional vein were particularly noted. It was a gala evening.

SUNDAY, AUGUST 9

Wet weather again drove Stadium music lovers into the Great Hall for the Sunday evening program, which included: the Egmont overture and symphony No. 8 in F (Beethoven), the Brahms variations on a

(Continued on page 25)

In Next Week's Issue

THE NEW ART OF DESIGNING RADIO PROGRAMS

By Theodore Stearns

Also continuing the present series of articles on

THE HISTORY of the ART OF SINGING

by Dorothy Fulton Still

IT has been stated that a reason for the first decline of the art of singing in Italy lay in the fact that the singers of the seventeenth century yielded to the vulgar taste of the theater in performing unusual vocal ornamentation. This had not been so in the early period, immediately following the birth of melodrama, when expressiveness alone was sought. Even later, however, when extraordinary vocal effects began to deteriorate the nobility of the past art, still it cannot be doubted that the seventeenth century produced the greatest singers the world has ever known, and to this period belongs the true title of the "Golden Age of Singing."

It is sufficient to examine the best music of the century to realize its beauty, how completely it involved true vocal expression, and how faithfully it conveyed dramatic idea. Vocal music is to some measure but a reflection of the style of singing of the previous period; in the same manner the art of singing has always been moulded by the style of music used. The melodrama had been invented by singers who felt the "urge within themselves," as Caccini said, for that new form of vocal expression which would unite the poetry and music in one sentiment. The music of the seventeenth century reflected this "urge" once felt by singers of Caccini's day, and the schooling of the artists of the succeeding generation were based upon that music.

That later they forsook noble simplicity for brilliancy of execution means only that the spiritual ideal was lost, and by no means their vocal power lessened. One famous master, upon hearing a great artist who had been his pupil years before, remarked, "I didst teach thee to sing, and now thou dost but play with thy voice."

Unfortunately, no master until the eighteenth century attempted to write any sort of authentic singing method. Much was written upon Italian singing, but by strangers visiting Italy, who sought to enlighten their less cultured countrymen upon the Italian art of singing. In a later chapter will be discussed the precepts taught as recorded by the eighteenth century masters, who, seeing ahead the loss of the old schooling, hastened to write down the teachings of these masters.

The reason that the true "Golden Age" had no contemporary writers upon voice method was probably because the voice was viewed in so natural a way, and because there was no controversy as to teaching, each agreeing to certain rules by which voices were trained, these rules being the result of the profound observation of long experience. Schooling invariably began in the tender years. Bontempi, historian, has given the following program of a day's work in one of the conservatories in Rome:

After rising and breakfasting at an early hour, the first hour was put upon the silent musical study of difficult passages; another

THE HISTORY OF THE ART OF SINGING

By Dorothy Fulton Still

CHAPTER VII

Singers of the 17th Century and Their Art

[The first chapter of this instructive series of articles was published in the issue of July 4 and this, as well as the subsequent chapters, have aroused unusual interest. In the eighth chapter, to be published next week, Mrs. Still writes about "Lully and the Establishing of French Opera."—Editor]

of the day to original composition. Such were the ordinary exercises of the school on days when they did not leave the house. Other days they often walked, but in the country towards some echo, and sang where they could listen to the return of their voices. They were compelled to go to hear the various great singers of the day, and afterwards render an account of their observations to the master, who added whatever remarks or cautions he thought necessary.

Voices were classified; the good as being sonorous, perfect, flexible and of chest and head; the defective as unequal, enlarged, falling below pitch, weak, crude, sharp, veiled, of many registers, bovine, bleated, thick and in the throat, false and badly organized. Certain exercises were prescribed for each kind of defect.

Of the great singers of this period I have already spoken in previous chapters of Giulio and Francesca Caccini, Peri and singers of the Florentine school, whose genius made possible the first growth of the melodrama. In the archives of the Castle of Mantova are the records of Caterina Martinelli, the great artist who interpreted the music of Monteverdi, for whom he wrote his Ariadne. When she died, to the regret of all Italy, at the early age of eighteen years, she was already acclaimed the greatest woman singer in Italy. The Duke of Mantova erected a splendid monument to her memory, with the inscription "Nomen Mundo, Deo viva anima."

Adriana Basile-Barone, called "La bella Adriana," mother of Leonora and Caterina Barone, two splendid singers, was said to have been indescribably fascinating in her manner of singing. All sorts of poetry were written in her honor, and her epitaph reads "Tenth among the muses, fourth among the graces, first among women, miracle of nature."



SCENE FROM AN OPERA BALLET in which it may be seen that the dancers are also singing. This is photographed from an engraving in a book published in the early part of the seventeenth century.

ture, ornament of art, foundation of honor, seat of virtue and Venus of Beauty."

Her daughter, Leonora, is described by Boyle, in his dictionary, as having been one of the finest singers of the world, at any time. A volume of poems was published in her praise entitled "Poetic applause to the Glory of Leonora Barone." Among them are three by Milton entitled "ad Leonoram Romae Canentem." She was protected by Pope Clement IX.

A criticism by a great musician of her day says: "Leonora Barone is endowed with fine talent, she understands music perfectly well, and even composes, which makes her mistress of what she sings, giving her the most exact and just pronunciation and expression of the sense of the words. She does not pretend to be a beauty, neither is she disagreeable or a coquette. She sings with a bold and generous modesty and an agreeable gravity; her voice reaches a large compass of notes, and is true, full and harmonious. She makes it loud and soft without straining or making grimaces. Her raptures and sighs are free from wantonness; her looks have nothing impudent, nor does she, in her gestures, overstep a virgin modesty. In passing from one key to another she sometimes uses runs of the enharmonic and chromatic kind, with so much sweetness that everybody is ravished with that fine and difficult manner of singing. She has

no need of anyone to accompany her for she herself plays perfectly on both the theorbo and viol.

"I have had the good fortune to hear her several times sing over thirty different airs with second and third stanzas composed by herself, and one day she did me the particular favor to sing with her mother Adriana and her sister Caterina, her mother playing upon the lute, her sister the harp and herself the theorbo. This concert, composed of three fine voices and three different instruments, so powerfully transported my senses and threw me into raptures that I forgot that I was mortal and thought myself among the angels."

Among the virtuosi, the most notable celebrity was Baldassare Ferri, a prodigious singer who was said to have the most beautiful, extensive, flexible, sweet and harmonious voice ever heard. It could be gay, solemn or tender at his pleasure, always touching the heart with his pathetic style. He so commanded his breath and his intonation was so perfect that he was able, in one breath, to go up and down two octaves, trilling continually upon each half tone. Baldassare Ferri was awarded the highest



MARGHERITA COSTA,

a noted singer of her day. With this art she combined that of poetry, Cardinal Mazarini having published some of her works.

honors in every court in Europe. At Venice he was decorated with the order of St. Mark; at Vienna, crowned King of Musicians; at London, while singing in a masque, he was presented, by an unknown hand, with an immense emerald; and the Florentines, when he was about to visit their city, went in thousands to meet him at three leagues distant from the city gates. Christina, Queen of Sweden, at one time sent a warship to Italy to bring him to

Sweden, where she crowned him "King of Singers."

Francesco Grossi, called "Syfax," from his excellent performance of the character "Syfax," had fabulous stories told of him by Fetis, the historian, which are almost beyond comprehension—how women fainted from the emotion his singing created, and men were forced to open their collars, so moving were his interpretations.

Mattucci, of a rare voice, with a manner of touching the heart; Pistocchi, who founded the great singing school of Bologna, of which I shall speak later,—there were these and a hundred others, all of whom were musicians, composers, singers and



BALDASSARE FERRI AND CAFARIELLO,

two renowned sopranos. Cafariello belonged to the eighteenth and Ferri to the seventeenth century. To the author's knowledge, the ancient original stamp from which this photograph was taken is the only existing likeness of Ferri. He was a singer of rare abilities, since unequalled, who, in one breath, was able to sing up and down a chromatic scale for two octaves, trilling upon each half tone. When the orchestra sounded the pitch on any note, he was always found to be in perfect key.

actors of such ability as the world has never seen since.

They all possessed the Art of Singing expressively, combined with the most astounding agility, each at the same time, however, retaining his own style. This was one of the most distinguishing features of the old Italian schools. The methods of all the old masters in their treatment of the voice were identical, and yet out of the sometimes twenty or thirty truly great artists one school produced, each artist used his own particular style, and his voice possessed a truly individual character.

Like the great painters of the Renaissance these singers were creators of the Renaissance of singing, and although their singing was the model for succeeding generations, the inspiration and creation of the art of Bel Canto died with them.

(To be continued next week)

Peter Ibbetson a Huge Success at Ravinia

One of the Largest Audiences on Record There Hears Taylor Work Presented With Excellent Cast—Fra Diavolo Superbly Given—Carmen Has First Performance of Season—Il Trovatore With Star Cast

RAVINIA.—Bizet's Carmen was given for the first time this season on August 1, with the usual Ravinia cast, including in the leads such favorites as Ina Bourskaya, who sang the title role; Martinelli, the Don Jose; Quenna Mario, Micaela; Mario Basile, Escamillo; Maxwell and Falco as Mercedes and Frasquita, and Cehanovsky and Oliviero as the two smugglers, while D'Angelo was the Zuniga.

Hasselmans conducted and the incidental dances in the second act were well performed by the corps de ballet, headed by the premiere danseuse, Ruth Page, who is very popular here.

FRA DIAVOLO, AUGUST 2

With Florence Macbeth, Mario Chamlee, Ina Bourskaya, Virgilio Lazzari, Trevisan, D'Angelo, Deffere, Cavadore, and Papi conducting, Auber's Fra Diavolo was presented for the first time this season and so well

given as to win the enthusiasm of the audience from beginning to end.

Macbeth, charming as Zerlina, sang herself into the hearts of the listeners and won her customary success in a role she has made her own in these surroundings.

In the title role, Chamlee shared equally in the esteem of the public, who rewarded his beautiful singing with rapturous plaudits. Ravinia boasts many fine comedians and singers and Chamlee is one of the best.

In character roles Virgilio Lazzari is as happy as when cast in a dramatic part such as the blind king in L'Amore dei Tre Re. This versatile artist occupies a niche all his own in the personnel of the company, and his antics throughout the performance caught the fancy of the spectators, who were convulsed with laughter.

Ina Bourskaya, who sings almost every night at Ravinia, is also a singer who is (Continued on page 9)



ADRIANA BASILE-BARONE,

superb singer, whose epitaph reads: "Tenth among the muses, fourth of the Graces, first among women, miracle of nature, ornament of art, foundation of honor, seat of virtue and Venus of Beauty." She was mother of Leonora Barone, to whose singing Milton dedicated three poems.

hour, the trill and agility, scales, etc.; an hour devoted to the study of languages, and literature; and an hour's vocal exercise, under the direction of the master, and before a looking glass, so that they could make certain they were not making any disagreeable movement of the facial muscles, forehead, eyes or mouth. This was the morning's work. The afternoon's work consisted of one-half hour devoted to the theory of singing; another half-hour to counterpoint; an hour to the rules of composition; another to the study of literature, and the remainder

Chicago's New Orchestra Arousing Greater Interest

**Audiences Increasing in Size at Each Succeeding Concert and
Enthusiasm Greater Than Ever—Sacerdote Presents
Opera Class—Raab Artist-Students Give Program—
Lhevinne and Hackett Students in Recital—
American Conservatory Notes**

CHICAGO.—The success of the series of popular open-air concerts which the Chicago Philharmonic Orchestra under the direction of Adolphe Dumont is presenting on Sunday evenings at Loyola University stadium goes on unabated and each succeeding concert is greeted by a larger audience. At the fourth concert, on August 2, Adolphe Dumont featured the New World Symphony of Dvorak and the Mundy Chorus of eighty mixed Negro voices.

Conductor Dumont and his musicians gave the majestic Dvorak work magnificent performance as they did the Russian and Ludmilla overture of Glinka, Wagner's Lohengrin third act, prelude, *Bambouls* by Coleridge-Taylor, and Tchaikovsky's *Marche Slave*. Another interesting feature of the program was the presentation by the orchestra and the chorus of Loyola University's new anthem, written by Walter Dellers, Chicago violinist and teacher.

James A. Mundy personally conducted his Negro chorus and the orchestra in two groups of Negro spirituals, including the Hallelujah chorus from the Messiah and *Swing Low, Sweet Chariot*. Mr. Mundy has been a pioneer in music among his people since 1913, and under his direction his choristers sing beautifully.

AMERICAN CONSERVATORY NOTES

William Nordin will direct the men's glee club at Wheaton College during the winter season in addition to his regular teaching at the American Conservatory.

Dora Lyon, student of Karleton Hackett, sang the soprano solos in Gaul's Holy City at a performance of this oratorio at Miami University, Oxford, O., July 28.

Florence Claus, master of music, 1930, pupil of Karleton Hackett, is director of music at State Teachers' College, Springfield, S. Dak.

The instructors and students of the summer class in the public school music department were guests for luncheon at Mailards on July 31.

Louise Zerbe, Bachelor of Music, 1930, pupil of Herbert Butler, is a member of the violin faculty at the Kansas Wesleyan College, Salina, Kas.

Mary Keath, student of Silvio Scionti, appeared in recital at Marywood College, Grand Rapids, Mich., June 26. She was assisted by Mr. Scionti at the second piano.

Joseph Brinkman, Bachelor of Music, 1923, pupil of Henriot Levy and Adolf Weidig, will continue in his position as instructor of piano at the University of Michigan, Ann Arbor, Mich.

George Ceiga, of the Conservatory faculty, has been engaged as organist and director of music at Beverly Hills Episcopal Church, assuming his duties September 1.

Rev. Father George W. Massey, Bachelor of Music, 1927; Master of Music, 1929, has been engaged to conduct classes in liturgy and the Gregorian Chant at De Paul University School of Music, Chicago.

Clella Perkins, Bachelor of Music, 1928; Master of Music, 1930, pupil of Arthur Olaf Andersen and Allen Spencer, has been engaged as instructor of music in the Lindholm High School, Chicago.

EDOUARDO SACERDOTE PRESENTS OPERA CLASS

Edouardo Sacerdote presented his opera class at the American Conservatory in operatic excerpts last week and the uniform excellence of the performance bespoke the efficiency of this able coach in training young singers for the operatic stage. Sacerdote has had considerable success with his

opera classes, which are always very large and contain many of Chicago's young professional singers. That the operatic excerpts were sung in English shows that Sacerdote is wide awake and keeps abreast of the times.

In the second act of Thomas' Mignon, Bertha Waldman had the title role and gave a highly creditable performance; Martha Blacker was a good voiced Philina; Ivelle O'Donnell sang and acted Frederic intelligently and sang the Gavotte beautifully. The second act of Madame Butterfly brought forth an unusually gifted soprano, Lucia Altoonjian, in the title role; an excellent Suzuki in Marie Delaney, and Walter Merhoff, as Sharpless added materially to the enjoyment of the performance. The Secret of Suzanne, which brought this fine program to a close, was admirably well done by Ruth Anderson as Suzanne, Earl Wilkie as Count Gil and James Mitchell as Sante. Altogether a fine performance, which once again proved Sacerdote an operatic coach par excellence. He may justly feel proud of these students, all of whom sang and acted with intelligence and understanding. Mr. Sacerdote's orchestral accompaniments at the piano added much to the excellence of the performance as well as affording fine support to the singers.

ALEXANDER RAAB PRESENTS ARTIST-STUDENTS

Alexander Raab presented four students from his unusually large and talented class at the Chicago Musical College Summer Master School in recital at the Punch and Judy Theater, on August 1. These students, exceptionally gifted, showed the result of the expert training received under the guidance of this master musician, and each proved to have individual ideas as well. Eleanor Koskiewicz-Kauffman, who opened the program with a fine rendition of the Busoni D minor Concerto, proved a worthy disciple of the Raab piano method. Playing the second piano part of the Busoni number as well as the first part of the Rachmaninoff Concerto, Marshall Sumner showed himself a pianist of many gifts which have been conscientiously guided along sane lines. Vera Bradford played the second piano part of the Rachmaninoff concerto besides the F major Ballade of Chopin in a most effective manner. In a group comprising the Schumann Novelette, The Lady and the Nightingale by Granados,

Adolphe Dumont and His New Chicago Orchestra Win Critics' Praise

CHICAGO.—Success crowned the initial efforts of Adolphe Dumont and his newly organized Chicago Philharmonic Orchestra at its first open-air concert at Loyola Stadium here on July 12 and the great response of the public and of the radio audience both at the first performance and the concerts that followed, have encouraged the business directors of the orchestra to perfect arrangements for a permanent series. Business Manager R. L. Hollinshead is now preparing for a fall series with noted soloists.

In reviewing the opening concert, Glenn Dillard Gunn, critic of the Chicago Herald and Examiner, found it gratifying to be able to report with enthusiasm upon the capabilities of the new symphonic body. He also expressed the opinion that they are an absolutely efficient and individually experienced group. Edward Moore, of the Chicago

De Falla's Andaluza and Otterstrom's Trable On, Emma Brady displayed pianistic qualifications of high order. It was a student's recital that was out of the ordinary and reflected considerable credit on that eminent pianist and teacher, Alexander Raab.

LHEVINNE AND HACKETT STUDENTS IN RECITAL

Kimball Hall held a capacity audience on July 29, when the American Conservatory presented artist students of Josef Lhevinne and Karleton Hackett in recital. Mr. Hackett's class was represented by Ernestine Johnsen, Elizabeth Wilkin and Walter Merhoff, all of whom accomplished creditable results, which reflected the thorough training received at the hands of this prominent vocal authority and critic. Miss Johnsen sang a Boheme aria effectively; Miss Wilkin, one from Trovatore in an artistic way, and Mr. Merhoff sang the Prologue from Pagliacci admirably.

Brilliant piano playing was set forth by Elizabeth O'Neill, Harold West and Eva Naiditch, all of whom proved praiseworthy examples of Josef Lhevinne's remarkable teaching. Other Lhevinne students, less advanced but not less efficient, were Ardath Johnson, Leonora Amberg, Flo Bettis and Mary Heath, who gave fine accounts of themselves.

JEANNETTE COX.

Activities of the Etelka Gerster Schools Here and Abroad

At the Dresden Branch of the Etelka Gerster School of Music, of which Else Zeidler is the representative and a pupil of Berta Gerster-Gardini, a concert was recently given by seventeen pupils of the school. The program was entirely made up of ensemble works, of which the duets from Rosenkavalier and the Flying Dutchman were especially outstanding. Despite her work as teacher, Miss Zeidler is still active in the vocal field, having been recently engaged to perform in Brahms' Magelone.

Herman Rolle, in speaking of this event in one of the Dresden dailies, stated: "The valued voice teacher, Else Zeidler, with seventeen of her pupils, performed a most enjoyable program of trios, duos, quartets, and sextets. This entire musical was tastefully built up. All the students showed a solid and conscientious schooling in tone production, breathing, pronunciation, expression, and style. Also the singing was very musical, as was also the intonation and the rhythm. They were sure and exact. Special recognition went to the duet from Rosenkavalier and to the scene from the Flying Dutchman."

"Mme. Zeidler's manner of teaching, which follows the principles of the Etelka Gerster School, has awakened great appreciation, and her choice of program has stimulated great respect."

"From everywhere it must be recognized that the way she nurses and promotes the natural inclination of talent has in every case been crowned by deep rooted success. During the entire concert one never heard a wavering of intonation or production, and

again the musicality of each pupil, his surety of expression and emotion, were highly enjoyable. All these concerts give to this talented pedagogue a high rating. That the public was struck by this was demonstrated when they called the young teacher to the front and bestowed a demonstration on her."

It was at this same Gerster school branch that a fairy tale, by Carl Engler, had its world premiere. It proved an outstanding success both with the large audience that filled the theatre on several evenings, and the newspaper critics. Said Herman Rolle: "Elsa Zeidler, representative of the Etelka Gerster School in Dresden, was not only the director of the performance but the scenic artist and inspirer of very interesting and striking lighting effects. Both she and Mr. Engler, who, by the way, conducted, were called before the curtain, and the way in which they were feted proved the public's gratitude for a very enjoyable affair."

Max Ziebig, in another daily, commented as follows: "The scenery was outstanding for its magnificent coloring. Musically it was one of the most interesting events of the season, which made the artistic baptism of this fairy tale an all-around great success. Everyone left with the desire to return, and with good wishes for the new work."

Other branches of the Etelka Gerster School are to be found in Berlin, represented by Emmy von Spurny; Mannheim, represented by Anna Bernn, and in the United States, besides the "Mother House" conducted by Berta Gerster-Gardini, daughter of Etelka Gerster, branches have been established in Cincinnati and Dayton, Ohio.

Special Music at Asbury Park Church

Unlike most churches, which during the summer season simplify and curtail their musical program, the First Methodist Episcopal Church of Asbury Park, N. J., features special music throughout the summer. Each Sunday (from July 5 to September 6) there is a special musical program. In the evening these programs take the form of musical services, with a short address by the Pastor. The regular soloists, mixed chorus and male chorus of this church are assisted by guest soloists, among whom are numbered Corleen Wells, Grace Leslie, Judson House and Dudley Marwick.

The above forces, under the direction of Julius C. Zingg, organist and choir master of the church, gave the following programs during July: 12, selections from oratorios; 19, selections from The Elijah; 26, Oratorio—Stabat Mater, by Rossini. The programs for August are on the same high plane and will include, among other works, a rendition of the Creation by Haydn.

Grace Moore Returns in September

Grace Moore, accompanied by her husband, recently motored from Cannes to Bayreuth to hear the Festspiel performances under Toscanini and Furtwangler. The soprano is preparing her concert repertoire for next season with Samuel Chotzinoff, former critic of the New York World. Miss Moore will sail September 23 for America. She will go on tour immediately, singing ten engagements on the Pacific Coast and appearing as soloist with the Cincinnati Symphony Orchestra.

Mme. Marchesi Completes Book

Blanche Marchesi was recently the guest of honor at a party given by the High Commissioner of New Zealand, Sir Thomas Willard, and Lady Willard.

Mme. Marchesi has now completed her book on the human voice, which will be published soon. It promises to be most interesting.

Ponselle Summering at St. Moritz

Rosa Ponselle is summering at St. Moritz, Switzerland, where she is studying the Montemezzi opera, La Motte di Zoraima, which will have its American premiere at the Metropolitan Opera House next season. Miss Ponselle will sing the role of Zoraima.

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CHARLES LAUWERS
CONDUCTOR

Chicago Civic Opera Co.

Opera at Ravinia

(Continued from page 7)

found at her very best in a character role. Her characterization of Lady Allcash is very well thought out, and she proved a splendid "feeder" for the highly comical Lord Allcash of Vittorio Trevisan, one of the finest merry-makers of the lyric stage. Giuseppe Cavadore made a great deal of the role of Lorenzo; likewise Deferre of Giacomo. Louis D'Angelo, who since the beginning of the season has been more than successful in all the roles entrusted to his care, rounded out superbly the cast as the Innkeeper. Papi conducted energetically.

PETER IBBETSON, AUGUST 3

To Louis Eckstein, first of all, we extend our most sincere congratulations for the manner Peter Ibbetson was produced in the Theater in the Woods. Eckstein and his associates have in the past twenty years given joy to opera-goers and the manner the first opera in English by an American was performed here reflects added glory on the management.

The western premiere of Peter Ibbetson brought to Ravinia one of the largest audiences ever seen there. Not only was the theater completely sold out, but hundreds occupied the free seats while another army of enthusiasts stood throughout the performance, mingling their plaudits with shouts of bravo for the interpreters and the very gifted composer. Indeed we did not have to wait until the close of the second act to find out the reaction of the public towards Deems Taylor, as when he was discovered before the opening of the performance in Mr. Eckstein's box a shout of glee and good-will came from every side of the house. Visibly moved, Taylor stood and bowed acknowledgment in every direction. After the close of the first act pandemonium reigned supreme and Deems Taylor was feted as a Lindbergh, a Dewey or a Pershing.

Although we had promised ourselves to review neither the music nor the libretto as our humble opinion would add in no way to the fine reputation of Deems Taylor, Constance Collier or George du Maurier, we will state, however, that we were among the most frenetic "clappers" and no chef de claque could have done a better job than we. We applauded an opera which is the best American opera we have ever heard, one which fortunately has a very good libretto and whose plot is known to American audiences. We applauded a cast uniformly good. We shouted our approval of the beautiful reading given the score by that young giant of the baton, Wilfred Pelletier. We mingled our applause with that of the audience for the beautiful scenery, painted in fifteen days by Peter Donigan. We congratulate publicly Desire Deferre for his mise-en-scene, and Giacomo Spadoni for the manner in which he had trained the chorus.

Edward Johnson, who created the role of Peter Ibbetson in New York, made a furor here. Though every singer spoke the lines clearly, Johnson's enunciation was of such excellence as to deserve special mention. The role of Ibbetson is a trying one, but to the end Johnson sang with that opulence of tone, that elegance of phrasing to which he has accustomed us for so many years that we state that a great part of the success of the opera was due to his handling of the title role. Many of the ovations of the night were tendered this popular singer and very fine artist.

If the so-called aristocracy of the old days were as beautiful to the eye, as gracious in manner as our own Lucrezia Bori, then we regret the passing of royalty. As the Duchess of Towers, Bori is elegance personified, the only drawback being that her apparition is so beautiful to the eye that for the while she eclipses other luminaries on the stage. Vocally, she was supreme, and as to her English, it is as pure as her French and Italian.

Alfredo Gandolfi, an aristocrat on and off the stage, was given the role of Colonel Ibbetson, sung in New York by Lawrence Tibbet. Gandolfi, we repeat again, is a big comer. Indeed, for us he has already arrived in making his presence felt in any role in which he is cast. He has the voice, the stature, the knowledge and his rendition of the role of the Colonel crowns him one of the best members of the Ravinia company. In fact, the hit of the evening was scored by him after the aria given to the baritone in the first act. Here again we were among the "clappers," and success was never better deserved than that scored by this young but well rounded baritone.

Florence Macbeth is another one of those versatile singers of whom Ravinia and Eckstein may well boast. The role of Mrs. Dean, which was created by Marion Telva, is written for a mezzo, and Miss Macbeth is justly classified as a coloratura soprano. With a few changes here and there, Macbeth sang the music as though it were written in her range, and as she always looks ravishing, she gave entire satisfaction in a role, which under her clever handling stood out as a blue diamond.

Ina Bourskaya, who created, at the Metropolitan, the role of Mrs. Glyn, found here

the same approval as bestowed upon her in New York.

The only note of comedy is given to Achille, the waiter, and in entrusting the part to Marek Windheim the management did not err, as a more efficient comedian we have not discovered as yet on the lyric stage. We have not among our acquaintances French waiters, but we have seen them at work in some "cabinet particulier"; Windheim acted exactly as they did, so our hilarity was well understood, at least to us. We are a believer in details and that is one of the reasons we admire the art of Marek Windheim.

Leon Rother, who created the role of the Major Duquesnois at the Metropolitan, was cast in the same part here, and that he scored heavily was due not only to his singing, but also to his military appearance.

Louis D'Angelo is another singer who knows how to enunciate English as well as French, Italian and German, and for that and many other reasons he is mentioned, even though the role of the chaplain of the prison is not one of great prominence.

Margery Maxwell, in the two small parts of A Sister of Charity and Diana Vivash, was more than satisfactory; likewise George Cehanovsky as Guy Mainwaring and Ada Paggi as Madame Pasquier.

Not wishing to leave out the name of any of the first interpreters of Taylor's opera at Ravinia, we mention also Lodovico Oliviero, Philine Falco and Paolo Ananian. They excellently rounded up the cast.

II. TROVATORE, AUGUST 4

The belated performance of Trovatore was given with a star cast, including in the leads Elisabeth Rethberg, Giovanni Martinelli, Julia Claussen and Giuseppe Danise.

Mme. Rethberg's thrilling soprano was heard to great advantage in the role of Leonora, in which she had triumphed in previous seasons and in which she once again reaped many deserved ovations. Mme. Rethberg has much more than a glorious voice; she has brains, musical intelligence and a complete knowledge of how opera must be sung according to tradition and added to all those qualities, she acted the role with conviction and looked well in her handsome costumes.

The clarion-like tones that Martinelli poured out in his singing of the role of Manrico awoke the enthusiasm of the audience and the heroic tenor of the Ravinia company shared in no small measure in making the performance one of the events of the present season.

In such roles as the Count di Luna, Giuseppe Danise is found at his very best.

Julia Claussen, another singer who is responsible for keeping up the high standard of Ravinia, made a hit all her own as Azucena, in which her rich contralto voice was much admired. After her big scene in the second act the audience gave her a big hand.

The balance of the cast permitted us to admire Louis D'Angelo as Ferrando, Philine Falco as Inez and Oliviero as Ruiz.

We could dwell at length on the singing of the choristers, but suffice to state that, like the orchestra, they were excellent. Papi was the able conductor.

ROMEO AND JULIET, AUGUST 5

The first performance this year at Ravinia of Romeo and Juliet gave opportunity to hear Yvonne Gall in the role of Juliet, in which she scored a big success. Her vis-à-vis was Edward Johnson, who has sung so often the role of Romeo, that comment is unnecessary save to state that the audience received his singing of O love toi Soleil with rapturous plaudits. Some of the most effective singing of the evening was done by Alfredo Gandolfi, who for the first time sang here the role of Capulet. Likewise well sung the role of Stephano by Margery Maxwell. Leon Rother, who has sung innumerable times the role of Friar Laurent, was again cast in that part; Desire Deferre was an alert Mercutio; Paolo Ananian did well with Gregorio; likewise Giuseppe Cavadore as Tybalt; Marek Windheim as Paris, Ada Paggi as Gertrude and George Cehanovsky as the Duke of Verona. Louis Hasselmanns conducted.

LA TRAVIATA, AUGUST 6

A repetition of La Traviata was given with the same cast who performed previously and so well headed by Lucrezia Bori, Mario Chamlee and Mario Basiola.

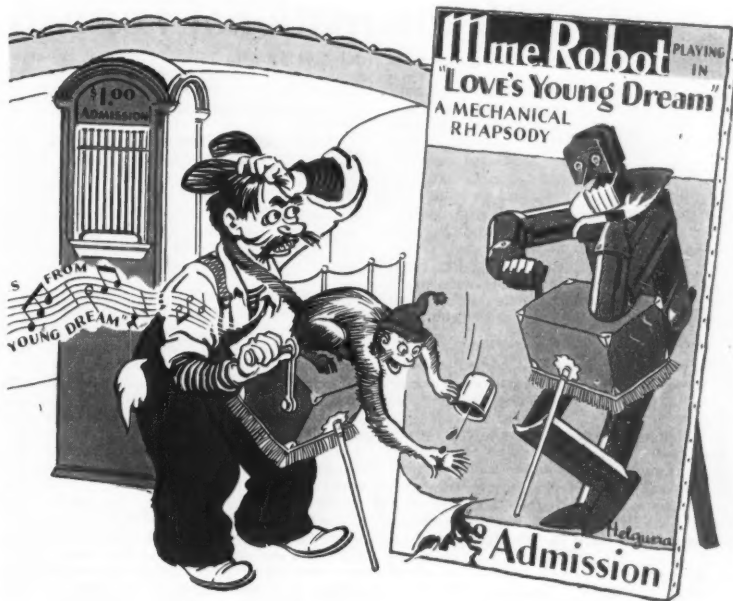
ANDREA CHENIER, AUGUST 7

With Martinelli, Rethberg and Danise in the leads Chenier was successfully repeated.

PETER IBBETSON, AUGUST 8

The seventh week of the Ravinia season came to a happy conclusion with the second performance of Peter Ibbetson. One of the largest audiences ever recorded here was on hand and as the house had been completely sold out for days previous to the performance, a third presentation is already scheduled for next week, and it is not at all probable that in number of performances Deems Taylor's opera will have set a record before the close of the season the first week in September.

RENE DEVRIES.



RIVALS

THE hurdy-gurdy man meets a baffling problem. Why should his rival, the Robot of Canned Music, perform for money in a theatre, while he and his monkey receive only adjurations to move out of the block? Truly, a strange enigma!

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Anglo-American Element Strong at Ninth International Festival

(Continued from page 5)

completion, even though one cannot pretend to grasp the meaning or even the form at a single hearing. It is noteworthy that this music, which seems likely to provoke laughter at first, finally impressed the audience by its seriousness, so that there was a genuine expression of appreciation at the end. Herman Scherchen conducted—con amore.

Roman Palester, a very young Pole, contributed three movements entitled Symphonic Music which, considering the composer's age (twenty-six) commands great respect. It has great rhythmic interest, and much esprit, as well as orchestral technic.

THE PLEASANTEST

The pleasantest orchestral piece, perhaps, was Constant Lambert's Music for Orchestra. This young Englishman, whose Rio Grande gave him an international reputation beyond his deserts, has delivered a cleanly written, neo-classical piece in which the consciously English flavor is not too prominent and the orchestration charmingly transparent. There is also a fugue. Lambert's insistence on a program note that he considers there is no such thing as "absolute" music is rather sweet. He conducted his own work with ability.

Lambert's teacher, Vaughan Williams, was also represented, namely by his Benedicite for soprano solo, chorus and orchestra, which has had favorable notice in these columns before. Two other semi-veterans, Karol Szymanowski and Albert Roussel, also had vocal works on the final program—Roussel's contribution being Psalm 80 for chorus and orchestra, a beautiful and effective work in his best manner. Szymanowski's six Polish songs for orchestra are

representative of his more recent period, in which he exploits the folk-music of his own country.

Frencz Sabo (Hungarian) is entitled to mention for his effective a-cappella piece, Song of the Wolves, and Fernand Quinet (Belgian) for Three Symphonic Movements, rhythmically intricate and not much else. Juan Jose Calstro's Symphonic Pieces and Virgilio Morton's Rhapsody for orchestra had better be forgotten.

FINE ARCHITECTURAL SETTING

The festival proper (as distinct from gratuitous additions) consisted of two chamber concerts, two orchestral concerts, and one afternoon devoted to the performance of ballets. The orchestral concerts took place in Queen's Hall, London, the rest in Oxford, a city abounding in architectural beauties unmatched in England, and in sumptuous interiors singularly adapted to intimate music-making. Several of these were used—the gorgeous town hall, the richly ornate yet intimate Sheldonian Theatre, famous for its acoustic qualities, the old Holywell Music Room, which was built for Josef Haydn in the eighteenth century, and the New Theatre. For every event there was a different setting, a circumstance which added greatly to the aesthetic intent of the festival.

The two chamber concerts revealed the usual cleavage between the two classes of work which somehow pass the International Jury: on the one hand works which are imbued with the pioneer spirit, and therefore are caviar (or garlic) to the general; on the other hand works which, though new, repeat the formula of the past under a thin veneer of modernism, and those which have that certain liveliness which, to the laity, atones for sour harmonies, or even a mild atonality.

MERIT OR POLITICS?

These works, such as the Sinfonietta by Ernest Halffter (Spanish), the very beautiful a-cappella choruses of Jean Huré (French) and Egon Wellesz (Austrian) seemed to be chosen for purely representative or political reasons, and were of interest only as samples of national character, and an indication of the state of music in the various countries from which they come. Needless to say, they reaped the most enthusiastic applause, which, in the case of Halffter, made one blush for the taste of the audience. Whatever was good in this long and tedious orgy of ear-tickling was by Bach; whatever was by Halffter should

have been relegated to the tea hour at the Hotel Savoy. It was, of course, a remarkable evidence of talent from a lad of nineteen, having been written seven years ago, but it had little or nothing to do with the avowed aims of the Society. The young Spanish composer conducted the work himself.

JAPAN THROUGH POLISH EYES

The same might be said of Jan Maklakiewicz's Japanese Songs accompanied by a rather hefty chamber orchestra (with the confectionery department in full action), which by the way were beautifully sung by Mme. Eva Bandrowska-Turka, of Warsaw, and conducted by Gregor Fitelberg. These Polish japonaiseries had many lovely moments, but did not present any notable deviation from the customary impressionistic exoticism of yesterday, except a few alleged semitones, due to the employment of the Japanese scale. (It was interesting from a sociological point of view to learn that the Japanese have a scale for the gentry and another one for the peasantry.)

Another Pole, Josef Koffler, had a string trio on the program, and revealed a remarkable wealth of ideas which might, with greater fastidiousness of choice, have become more impressive. Koffler is an adherent of the "twelve-tone" doctrine, and this idiom, if nothing else, saves him from banality. The inevitable fugue in the Andante is an obvious evidence of craftsmanship.

SOVIET RUSSIA SPEAKS

The most interesting items of this concert were a four-movement Suite Lyrique by Lew Knipper, a Soviet Russian composer born in 1898, and the piano sonata by Roger Sessions, American. Knipper uses the "contemporary" medium of harmonic and polyphonic freedom, partly atonal, to which visitors to these festivals are by now accustomed. But it has elements of sensuous beauty and dramatic significance which betrayed its emotional origin, and a fugato movement showed a masterly command of counterpoint. Russian color was not missing in the orchestra, which was excellently handled by Hermann Scherchen, a favorite conductor at "Internationals."

GOOSSENS' SONATA

The best items on the second program were Eugene Goossens' second sonata for violin and piano, and a piano sonatina by Otto Jokl, of Austria. The former, a splendidly-made piece of frankly romantic and rhetorical music, might, it is true, have been written thirty years ago, but it has real technical distinction, besides being pleasing to the ear. It was excellently played by Albert Sammons and William Murdoch, the Australian pianist. Jokl, though a pupil of Alban Berg, employs an essentially conventional and only mildly atonal idiom. The work contained moments of real beauty. The final movement, a theme and variations, seemed rather long. Another sonatina (diminutives are very much in evidence at this festival) by Jean Cartan, a twenty-five-year-old Frenchman, for flute and clarinet, is only a jeu d'esprit, amusing and well-made, but unnecessary. It aroused, naturally, the greatest enthusiasm of the concert.

Almost equal applause, though better deserved, went to Marcel Delannoy (France) for his string quartet. Though obviously French "school" music it "listens" well and shows excellent workmanship. The third movement, a kind of dirge, is far superior to the rest. It ends with an effective Rigaudon, and the splendid playing of the Kretzky Quartet of Paris contributed much to its success. More pretentious, but definitely mediocre, was Mario Pilati's piano quintet. This piece in the Italian operatic style was completely out of place in the festival by reason of its lack of respectable workmanship and good taste.

BALLETS

A pleasant interlude between the two chamber concerts at Oxford was afforded by an afternoon of ballets, executed by the Camargo Society, an organization which at-

Dr. G. de KOOS

Concert Manager

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tempts to create a British ballet tradition in the footsteps of the late M. Diaghileff. Only one of the ballets, however,—La Somnambule, by Erwin Schulhoff—had been selected by the International Jury, the rest being mere stuffing (pleasant enough in its way to fill out the afternoon)—a proceeding which is likely to lead to a misunderstanding. Schulhoff's music is not very new, having been written eleven years ago, but represents one of this Bohemian's best efforts. It is jazz and, despite Gershwin and others, the best jazz of the festival—not vulgar, but graceful, subtle and genuinely musical, if frankly light.

—AND JUVENILE OPERA

Perhaps the most delightful moments of the festival were furnished by the children of two English boarding schools, Frensham Heights School and Bedales School, in performing Paul Hindemith's musical game, Wir bauen eine Stadt (Let's Build a City). This juvenile opera is apparently so unsophisticated, spontaneous and childlike that its modernity is likely to be overlooked and it is therefore irresistible.

Both author (R. Seitz) and composer have caught the spirit of youth in this work, so that the children themselves are completely at home, both in the action and words (translated by Mrs. Cyril Scott) and the music, even when it is atonal. Some of the children sang the songs while others acted them, and yet others formed the orchestra. The performance was so popular that it had to be done twice to accommodate all the listeners. Edward Rice, music master of Frensham Heights, conducted, and secured a perfectly delightful performance.

BACK TO THE THIRTEENTH CENTURY

Equally delightful, though outside the Society's jurisdiction, was the singing of old English church music by the boy choirs of two of the Oxford colleges (Christ Church and New College). This comprised works (mostly a-cappella) by all the great English composers from Robert Whyte (born 1530) to Henry Purcell (born 1659)—a galaxy of genius which far outshines all the succeeding centuries in England and many other lands. The oldest piece of all, Summer is a-cumen in (indeed the oldest piece of a-cappella music in the world, being written in the thirteenth century) was entered.

This beautiful prelude to the festival was interrupted by the customary speeches of dignitaries, the Mayor of Oxford and the Vice Chancellor of the University, who sang the praises of Oxford rather too loudly and too long, and in so doing even infected the usually tactful President of the Society.

MONASTIC BOHEMIANS

Socially the festival was, if less successful than some, nevertheless quite successful. Most of the delegates and participants were housed in two of the Oxford colleges, thus getting a taste of the semi-monastic life led by English students (closing hours, 11 p.m., strictly enforced!). The joys of a garden party in one of Oxfordshire's great feudal estates, Wytham Abbey, were somewhat dampened, thanks to the English weather, but gave the guests a charming glimpse of country life at its best.

The next festival of the Society takes place next summer in Vienna, and the new Jury, chosen at the Delegates Conference, consists of Ernest Ansermet, Heinz Tiessen, Alois Haba, Anton Webern and Nadja Boulanger.

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Rodzinsky Takes Up Baton Again at Hollywood Bowl

Succeeds Sir Hamilton Harty Who Is Given Tremendous Ovation at Farewell Concert—Rodzinsky Acclaimed Anew

HOLLYWOOD, CAL.—Sir Hamilton Harty's last concert brought a twofold sense of pleasure and regret, as the Irish conductor has won a high place among lovers of music in this community. He has brought his illuminating genius to bear on old works, and given us much to love in new English pieces. His poetry, his intelligent handling of the orchestra, and his genius for imparting his enthusiasm to an audience, have made his eight concerts of unforgettable quality, and he can come back any time and be absolutely assured of a most royal welcome.

The program of July 25 was made up of many small and entertaining things. It began with the Oberon Overture; then came two short movements from the Irish Symphony, followed by the Kol Nedrei of Max Bruch, exquisitely played by Ilya Bronson. Two excerpts from Berlioz brought a martial color and interest that marked so much of Harty's directing as "different."

On his return to the Bowl, July 28, Artur Rodzinski, although our regular director of the Philharmonic Orchestra, was given a reception by both the orchestra and huge audience that left no doubt of the love and respect with which he is held in this sector of the land. He opened with the Toccata and Fugue in D minor by Bach, played with sweeping color and bold strokes. Tchaikovsky's Symphony No. 5 in E minor followed, and the thoroughness of his musicianship and his sure hand with the baton brought a new light to this well known symphony which the audience quickly felt, and an ovation followed, which he gracefully shared with his men. The Adolph Bolm Ballet had the stage for the entire second part of the program, performing to the music of Les Nuages (Debussy), conducted by Rodzinski, and The Spirit of the Factory (Mossoloff), conducted by Svedrof-

sky. The extraordinary cloud effects in the first number were delightfully vague and unusual. The reign of the factory mechanical human being was an excellent conceit of the precision of the "robot" type of life that we are so familiar with (by hearsay), and brought out many cheers for its originality, as depicted by the sixty-odd young dancers.

JULY 30TH

"Many go to revel in Ravel," is how one critic captioned her article on the concert of July 30. Opening with the Freischütz overture, Rodzinski then began to build his evening's contrasting moods, by giving the Brahms Symphony No. 1 in C minor, and while this symphony is not best suited for the Bowl concerts it was given a scholastic reading. The second part brought us much Ravel, consisting of Orchestral Fragments from the Ballet, Daphnis and Chloe, followed by the Bolero.

Dr. Rodzinski succeeded in telling us something interesting in that old war horse, William Tell Overture on August 1. Then Albert Spalding played the Mendelssohn Concerto in E minor for violin. This scholarly, fine American violinist was given a gem of an accompaniment by Dr. Rodzinski. The Allegros, first and last movements, were taken at a breakneck speed, but the balance remained a balance, but which left us breathless. This Concerto is especially suited to the refined artistry of Spalding, and the audience showed its appreciation of the combined efforts with no small applause. He also played the Air for G string (Bach) with small orchestra, and added two other encores by Bach. The Tone Poem, Ein Heldenleben (Strauss) was the bill of fare for the second part, and the repeat was most enjoyable. Dr. Rodzinski was at his best in this poem, and that says much. C. B.

Cleveland Institute Notes

The Cleveland Institute of Music, Cleveland, Ohio, announces the appointment of Maurice Hewitt, French violinist, as head of its violin department. Mr. Hewitt has been professor at the American Conservatory at Fontainebleau since its foundation in 1910, and has been concertmaster of the Pierre Monteux orchestra and first violin of the Concerts Colonne. He founded the Hewitt Quartet and is well known on the Continent and in England for his solo and ensemble artistry. As a member of the Ancient Instrument Society he made several tours of America. He will join the Institute faculty as director of the violin department and conductor of the school's orchestra when the fall term opens on September 21.

With him on the violin faculty will be Carlton Copley, Joseph Fuchs, Marie M. Martin, Margaret Wright Randall, Raymond Pettenger and Lois Brown Porter. Mrs. Porter and her husband, Quincy Porter, will return to Cleveland after three years' study in Paris. Both will re-join the Institute faculty. Mr. Porter is to resume his work in the viola and theory department of the school.

A number of faculty members of the Cleveland Institute of Music, Cleveland, Ohio, are in Europe this summer. Among them are Arthur Loesser and Dorothy Price, pianists, and Marcel Salzinger, baritone. Mrs. Franklyn B. Sanders, director of the Institute, is abroad for a short visit in France, and Beryl Rubinstein, dean of the faculty, is at the Lausanne Conference as co-chairman of the piano division. Miss Wells, head of the Dalcroze Eurhythmics department, is also in Lausanne, taking a summer course. Before returning to Cleveland Miss Wells will go to her home in England for a short visit.

Denoe Leedy, of the piano department, and Mrs. Leedy are in Baltimore, their former home, where Mr. Leedy is teaching in the summer school of Johns Hopkins University. Josef Fuchs, violinist, and Mrs. Fuchs are in Grand Island, Neb., visiting their families. Ward Lewis, head of ear-training and intermediate theory, is at his home in Pendleton, Ind. Mr. and Mrs. Edward Buck, cellist and pianist, respectively, are guests of Mr. and Mrs. Quincy Porter at their camp, Deephaven, Ashland, N. H. Maurice Hewitt, who arrived from France August 1 and who is to head the Institute violin department, is also a guest at the Porters' camp.

Steel Pier Opera and Concert

The Steel Pier Grand Opera Company, Jules Falk, director, presented, Sunday, August 2, Thomas' Mignon on the Steel Pier, Atlantic City. The cast was made up of Berta Levina (Mignon), Thalia Sabanieva (Filina), Judson House (Wilhelm Meister),

Henri Scott (Lothario), Rhys-Rees Morgan (Laertes) and Alessandro Angelucci (Giarno). A large audience was present and applauded an excellent performance.

This presentation, which, as one of the series of opera in English at twilight, was given in the afternoon, was followed, according to custom, by an operatic concert in the evening, which featured the afternoon's artists. Corinne Wolersen was the accompanist.

English Musicians at Paris Exhibition

PARIS.—Among the well-known artists appearing in the series of concerts of English music, which were a recent feature of the Colonial Exhibition in Paris, was the English pianist Harriet Cohen.

Harriet Cohen did full justice to Arnold Bax's sonata for viola and piano, which she played with Lionel Tertis, who also performed with her his own arrangement of Delius' second violin sonata. Miss Cohen played two groups of old and modern English composers, and some beautiful interpretations of old and modern English songs from Dorothy Moulton completed the concert.

At a demonstration of English folk music, given at the Salle des Fêtes in the Colonial Exhibition, great enthusiasm was aroused by the singing of the London Singers, who gave two groups of old ballads and sea chanties. The rest of the program presented a demonstration team of the English Folk-Dance Society in an exhibition of morris and country dancing. B. N.

Bucharoff Pupil Writes Music for Vanities

Burton Lane, pupil of Simon Bucharoff, has been engaged to write most of the music for the next edition of the Earl Carroll Vanities. The numbers submitted by Mr. Lane seem to have won in competition with those of other composers. Burton Lane, who is nineteen years old, is a product of the Bucharoff Studios, and is gifted as pianist as well as composer. He has mastered the Broadway idiom to such an extent that his work is in considerable demand.

Hallie Stiles Winning Laurels Abroad

Hallie Stiles, American soprano, won a brilliant success in the role of Manon at the Paris Opera Comique, July 24. Miss Stiles, who comes from Syracuse, N. Y., made her Paris debut at the Opera Comique in 1926 as Mimi in La Boheme. She scored an immediate success and gained a contract to continue appearances in star roles. Other operas in which Miss Stiles has sung at the Opera Comique include Pelleas and Melisande and

Madame Butterfly. August 2 Miss Stiles broadcast from Paris over the NBC network. She sang the Marseillaise during a ceremony commemorating Lafayette's visit to Mount Vernon 147 years ago. U. S. Ambassador Walter E. Edge presided at a dinner preceding the ceremony, which took place at the French Colonial Exposition in the replica of Washington's Mount Vernon home.

Kraft's Summer Voice Culture Class

Arthur Kraft's summer class in voice culture on Herring Lake at Arcadia, Mich., in the colony called Watervale, opened July

27. Through August concerts will be held here each Sunday night and some programs during the week. Mr. Kraft's colony finds time not only for a great deal of work, but for recreation also. Mr. Kraft, in addition to his teaching activities, also fulfills concert engagements. July 21 he was soloist with the National High School Orchestra. July 23 the tenor gave a recital at the summer home of Mrs. Ogden Armour on Long Lake near Traverse City.

After September 15 Mr. Kraft will spend much of his time between New York and Chicago. As president of the Columbia School of Music, Mr. Kraft will make his headquarters in Chicago. His concert work will continue just the same.

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Yeatman Griffith, vocal pedagogue of international renown, and the originator of his famous summer vocal master classes in many parts of the world, has completed his twentieth summer season of master classes, held this year at his studios in New York City, and which proved an outstanding season in the career of this pioneer conductor of summer master vocal classes.

Owing to the demands for private lessons in conjunction with the master classes, Mrs. Yeatman Griffith, a musician of rare talents as singer, teacher and accompanist, and who has been for years the constant associate of her distinguished husband in his studio activities, has also been teaching. These master classes began June 15 and were to have closed August 1, but, in response to the many requests, the course was extended to August 8. This summer's schedule was intensely interesting, including artists, teachers and students from many parts of the country all being active members. The alert and unflinching eagerness evinced by the master class during the trying summer weather gave gratifying evidence of the efficacy and positive results of the principle of voice production propounded by Yeatman Griffith.

Prominent among the artists attending this intensive work was Ralph Errolle, American tenor, who made his debut with the Metropolitan Opera Company under the guidance of Yeatman Griffith. Mr. Errolle has continued fulfilling engagements while coaching with his maestro and attending the master classes. His engagements this past season have included leading tenor roles with the Philadelphia Grand Opera Company, as leading tenor on the Canadian tour of the French-Italian Grand Opera Company; also numerous concert engagements including the Spring Festival at Keene, N. H., Hartford Oratorio Society, and others. This summer Mr. Errolle sang leading tenor roles with the Cleveland Grand Opera Company and also at the Lewisohn Stadium, New York City, with the Philharmonic Orchestra as soloist in the premiere of Casella's suite, *La Giara*.

Bernice Schalker, of New York City, who has sung prima donna contralto roles with leading opera companies throughout the United States, and who made her debut with the San Carlo Opera Company from the Yeatman Griffith Studios, has been present between engagements. Miss Schalker has been fulfilling a concert tour, and is also church and synagogue soloist in New York.

Lyana Donaz, Spanish lyric coloratura soprano of New York City and concert, recital and radio artist, has been an enthusiast and unfailing in attendance.

Among the younger artists were the following: Raoul Nadeau, baritone, of New York City, winner of the first prize in the Atwater Kent National Radio Audition 1930, also concert, oratorio, radio and church soloist. Mr. Nadeau, under the direction of Yeatman Griffith, has signed a contract with the Concert Bureau of the National Broadcasting Company, and will make a tour this coming season.

George Tinker, tenor of Providence, R. I., winner of the National Federation of Music Clubs' prize at the final contest held in June in San Francisco, winning both the John McCormack and Dema Harshbarger prizes. Mr. Tinker was formerly head of the vocal department of Brown University, and director of Brown University Glee Club. This year he is engaged in the vocal department of the Providence Public Schools and is also a church and temple soloist.

Richard Dennis, tenor of Sioux Falls, S. D., winner of the third prize in the Atwater Kent National Radio Audition of 1930. Mr. Dennis has been giving recitals and concerts this spring in South Dakota, and is a radio artist and church soloist.

Frederic Tozere, baritone of New York City, who is a featured Broadway player. Mr. Tozere has been in the dramatic world, playing leading roles for the past eight years, but will, in the near future, be featured in operettas.

John Lamont, baritone of Brooklyn, who is a concert, recital, radio and church soloist. Louise Sweeney, coloratura soprano, of Fall River, Mass., concert, light opera and radio singer.

Genevieve Rowe, coloratura soprano of Wooster, Ohio, winner of the first prize, Atwater Kent National Radio Audition of 1929, who has been studying this past winter in New York City with Yeatman Griffith and who was enrolled for the summer master class course, was called to Ohio to fill quite a few engagements, principal among these being soloist with the Cleveland Or-

chestra at the Music School Settlement, New York City.

E. Orlo Bangs of Beaumont, Tex., private teacher in Beaumont and Port Arthur, concert and recital artist, and tenor soloist and director of First Methodist Church Choir, also director of Women's Club Chorus, Beaumont and Beaumont Male Chorus and the Symphony Club of Port Arthur. Mr. Bangs was formerly dean of music at the University of Idaho and head of the voice department at the Florida State College for Women, Tallahassee, Fla.

Mary Stuart Edwards of San Antonio, Tex., lyric coloratura soprano, concert, recital and radio artist, church soloist, teacher and conductor. Official prima donna of Lions Club conventions for the past eight years, appearing throughout the United States, Cuba and Canada with this organization. Mrs. Edwards, besides being a private teacher, is also director of the Municipal Department of Music for San Antonio and conductor of five choral clubs.

Eleanor Mehl Berger of Easton, Pa., contralto concert and oratorio artist, also church soloist, head of the vocal department, Moravian Seminary and College for Women, Bethlehem, Pa. She has private studios in Easton, Pa.

A. S. Ebersole, Heidelberg College, Tiffin, Ohio, teacher and conductor, head of the voice and Public School Depart-



YEATMAN GRIFFITH

chestra, which concert was broadcast from Cleveland over a coast to coast network.

Florence Brock, coloratura soprano of Shreveport, La., who has been in the New York studios for several seasons and who has sung recitals and concerts in New York City. She is also a radio and church soloist. She was obliged to leave for Shreveport the first week of the master class owing to illness in the family.

Among the prominent teachers attending this course were:

Euphemia Blunt of New York City, who has been assistant teacher at the Yeatman Griffith Studios for the past eleven years. Miss Blunt has also been reengaged for her fourth consecutive season as voice teach-

ments of Heidelberg College, director of Heidelberg College Men's Glee Club and the Choral Club, also director of the Glee Club of National Orphans Home, Jr. O. U. A. M.

Frank F. Hardman, Geneva College, Beaver Falls, Pa., teacher and conductor, head of the vocal department of Geneva College and conductor of the Beaver Val-

(Continued on page 23)

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ERNO RAPEE: CHAMPION OF GOOD MUSIC

One of the most important events of the past year in music was the departure of Erno Rapee from the Roxy Theater and the Broadway field (where he had so long distinguished himself) to the radio.

Since his arrival in America nineteen years ago, after the completion of his studies at the National Conservatory in his native Budapest, Mr. Rapee had made himself nationally known as a champion of good music. His beginnings in America were modest enough to be sure. He got his start in New York City two weeks after his arrival, conducting a Hungarian Opera Company on the East Side.

But he was not long in reaching Broadway, and during his many years of symphonic conducting at the Rialto, Rivoli, Capitol and Roxy theaters he gave more than ten thousand performances of serious musical compositions.

Ten thousand! It is a great number, and if multiplied by the average size of Rapee's theater audience, 1,500 at the most moderate possible estimate, it is found that he brought his message of good music to fifteen million people. Add to this the four years of Sunday afternoon symphonic concert broadcasts from Roxy's, and other radio appearances, and some slight idea may be gained of the influence for good which this musician of high ideals has exercised upon the American public.

The musical environment that had been so notable a feature of the Roxy Theater, interested the National Broadcasting Company and they used successful efforts to secure Rapee for their enterprise, appointing him its musical director. In addition to carrying out his duties of supervision, he is also directing the orchestra concerts of the General Electric and Palmolive Hours, the for-

mer having, it is said, the largest commercial orchestra on the air.

Rapee has expressed the belief that the perfection of present-day broadcasting, which has been enormously improved since it began a few years ago, is having an important influence on people in all walks of life, especially at the present time when economic conditions, and the desire for spiritual uplift, have greatly increased the size of the radio audience. It is a fact that, since the Rapee advent, the "fan mail" is far greater than ever before, a form of applause that radio executives and performers greatly appreciate, and which is highly significant, since it indicates a notable degree of enthusiasm for the sort of serious musical programs that Mr. Rapee offers. . . It is far more trouble to write and mail a letter than it is merely to applaud by clapping your hands at a concert, a fact that must be taken into consideration when one talks of radio applause—in other words, "fan mail."

Those who have watched the progress of radio broadcasting since its modest beginnings only a few years ago, have been invariably impressed when a musician of the standing and with the ideals of Erno Rapee has been added to the staff of any prominent station. It is only in this manner that any permanent and steady improvement in the quality of musical programs, and especially commercial programs, may be expected or hoped for. The influence of a man like Rapee is sure to be felt. His advice on musical matters will be taken, and the reputation he brings with him makes an impression not only upon the radio audience but also upon those who are associated with him.

All serious music lovers must congratulate themselves upon the inclusion of Erno Rapee in the ranks of musical directors of the NBC.

radio engagements, this season will be Mr. Whitehill's eighteenth with the Metropolitan Opera Company.

Matthay Pupils Give Five Concerts

LONDON.—The fifth and last concert given by pupils of the Matthay Pianoforte School at Queen's Hall was a triumphant finale to the school year. A crowded audience listened to an attractive program played by artist-pupils of the well-known master, most of whom are already before the public.

During the evening the list of scholarships and awards given in the past year were announced. Ray Lev was the holder of the American Matthay Association Scholarship and the Yale University Scholar (Fellowship) was Edwin Gershefski. J. H.

Persinger Pupils in Recital

Louis Persinger, well known violinist and teacher, who is spending the summer in Woods Hole, Mass., presented four of his brilliant young artist-pupils in a program of violin music on July 30. With a program of heroic proportions and performances of exceptional brilliancy and musicianship, the evening was one long to be remembered. Mr. Persinger himself assisted at the piano in the following list: Concerto in D minor (Tartini), Ralph Schaeffer (Philadelphia); Concerto in F sharp minor (Ernst), Stephen Hero (New York); Concerto in E minor (Mendelssohn), Josef Knitzer (Detroit); Concerto in D major (Paganini), Guila Bustabo (Chicago).

Many Dates for English Singers

The English Singers, scattered for the summer from Cornwall to Kent, will reunite in London in time to embark on their annual voyage to America. Their engagements for next season include many bookings with schools and colleges, among them appearances at Colgate University, the Alabama State Teachers College, the Mississippi College for Women, Smith College, Williams College, University of Wisconsin, University of Madison, Oberlin College, Principia College, Cornell University, Columbia University under the auspices of the Institute for Arts and Sciences, Brown and Bucknell Colleges.

Gerald Hanchett Revue for Dallas, Tex.

The Junior League of Dallas, Tex., recently signed a contract to produce, in January, Hits and Misses, one of the clever revues staged for a number of Junior Leagues by Gerald Hanchett. The Gerald Hanchett Productions are booked by the offices of Catharine A. Bamman.

Goldman Holds Memory Contest

Edwin Franko Goldman conducted his band in a memory contest (for the eighth year) on Wednesday, August 5, in Central Park, New York City. Excerpts from thirty of the band's regular repertory were played, some of them very familiar, some much less so. Results are to be announced later.

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Edwin Hughes Presents Hazel Carpenter

Hazel Carpenter played the fifth recital of the series given by Edwin Hughes' professional pupils at the Hughes New York studios during his fifteenth annual summer master class.

Miss Carpenter possesses a technic of extraordinary brilliance and clarity. She is equally at home in the various styles of numbers which she offered, giving a beautiful reading of the Beethoven Sonata, op. 27, No. 2, and a sympathetic performance of the A flat Ballade of Chopin. Two Bortkiewicz Etudes provided an attractive novelty. The solo portion of the program concluded with the Variations on a Theme of Paganini by Liszt. Although this set of variations is rarely heard in public, it is fully equal in musical value and interest to the Brahms-Paganini variations on the same theme. Miss Carpenter responded to the insistent applause by playing Chopin's G flat Waltz.

The printed program ended with the Liszt Hungarian Fantasie for piano and orchestra, with Mr. Hughes at the second piano. Miss Carpenter's playing excited such applause that she was obliged to respond with several encores, including the Liszt Hungarian Rhapsody No. 8.

Miss Lilly Personal Representative of Whitehill

Miss L. Lilly, former secretary to the late Oscar Saenger, who will be remembered as one of the best known teachers of singing, is now personal representative and secretary to Clarence Whitehill, baritone of the Metropolitan Opera Company.

Mr. Whitehill is teaching singing, diction, operatic tradition and acting at his studios in New York, and Miss Lilly is busy enrolling young students and artists who wish to avail themselves of the opportunity to study with this master singer, who imparts to them his rich store of knowledge gained as leading baritone in the world's greatest opera houses. Besides filling concert and

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CINCINNATI CHICAGO

"Muscular Relaxation Is Secret of Vocal Art," Says Ada Soder-Hueck

Ada Soder-Hueck, well known New York vocal teacher and coach of numerous successful artists, asks: "Who is to define the perfect tone? Is it to be a critic, a music lover, an instrumentalist, or shall the voice trainers themselves be the judges?" "Results obtained should be the proof of the competent vocal master," she states, "and if the teachers would practice and prove their art the old question of licensing teachers would quickly be settled. There have been and always will be incompetent people in every profession. Thousands of voices



ADA SODER-HUECK,
well known vocal teacher and coach.

are being ruined by wrong diagnosis of character, and forced, unnatural tone production. "In the work of building or re-building an artist's voice, we have not only to deal with voice material, but also with disposition and personality," Mme. Soder-Hueck continues. "The true method of instruction is that adapted to the particular needs of the individual. The secret of the vocal art is relaxation, if production is to result in the true lyric quality (bel canto) or spinning the tone. Only then is the true timber brought out, vibration given full play, and the voice enabled to make its strongest appeal. A pleasant and pleasing facial expression, stage presence and poise, all so important in holding an audience, result when the vocal apparatus is fully controlled and at ease. And so it is that the singer attains full artistic freedom and gains command of emotional effects. Resonance and volume of tone come not from effort but from relaxation.

"Tightening the lip muscles, which is a defect in speaking, is a hindrance to clear diction and must be overcome. A rigid jaw is another draw-back to smooth utterance. English is as beautiful and singable as any other language, and to avoid these defects the singer should learn to speak in the mask of the face, where the true resonance lies. Proper breathing often confuses the young pupil. I have been amazed at professional artists who fill the chest with actual effort and produce, instead of a musical tone, nothing but noise. Singing is a natural function, not to be accomplished with effort and grimaces. When one is speaking does he take a breath before each sentence or stop short in the midst of a phrase to breathe? Nature takes care of the

breathing if the voice is properly placed, and breath never controls the voice."

Mme. Soder-Hueck also contends that "a singer on the threshold of a career is at the most critical stage of development. A promising debut may be turned into a future success or may fall into flat failure. The teacher of professional artists holds a position of great responsibility, and neglect at this time accounts for many failures that might easily be prevented. To understand these requirements the voice trainer should also be a singer. The real artist is never self-satisfied, and the best results come to the young singer who remains under the eye of the voice-builder. Love and patience on the part of the teacher make the student unfold, and style and poise come as a result, and thus the perfect balanced artist is realized."

Among the artists that Mme. Soder-Hueck has trained, and who have had success in the musical field are: George Reimherr, Ellie Marion Ebeling, Walter Mills, Marion Lovell, Elsie Lovell Hankins, George Rothermell, Hardgrave Kirkbride, Marie de Calve, Bernard Schram, Rita Sebastian, Gladys Burns, and Cesar Nesti.

Delta Omicron Sorority Holds National Convention

Delta Omicron National Musical Sorority held its fourteenth National convention at the French Lick Springs Hotel, French Lick, Ind., July 1, 2, 3 and 4. Eighty delegates were in attendance. Features of the convention were two formal musicales, election of officers and the closing banquet and food show.

Delta Omicron has donated and furnished an English type studio at the MacDowell Colony. An endowment fund of \$50,000 is now being raised to loan worthy students for educational purposes. The National Board gives a \$100 scholarship each year to consecutive chapters. They also award prizes at each convention for the best compositions and scrap books.

Newly elected officers are Alma K. Wright, national president; Mrs. Homer Francis, vice-president; Mrs. Ray O'Donnell, secretary; Bernice Brown, treasurer, and Orma Weber, musical adviser. Province presidents are Margaret Seeshole Riggs, Alpha province; Irma Wedler, Beta province; Edyll Redding, Gamma province, and Marie Schrup, Delta province.

Organ Dedication in Camden, Me.

The First Congregational Church, Camden, Me., was recently presented with a new organ, the gift of Mr. and Mrs. Cyrus H. K. Curtis. Dedication services took place July 19. Will C. Macfarlane was chosen as or-

ganist for the occasion. There was a program of organ numbers and choral singing by the Portland Men's Singing Club, with Harriet van Emden, soprano, soloist. Mr. Macfarlane included his own composition, Evening Bells and Cradle Song, a Bach Fugue and Clark's The Angel's Song. The Portland chorus gave Rachmaninoff, Burleigh and Kotschmar numbers, and Miss van Emden was heard in MacDermid's setting of the Ninety-first Psalm and Bizet's Agnus Dei.

Hortense Drummond in Demand

Hortense Drummond, popular Chicago contralto, who after winning brilliant success in opera throughout Italy returned to



HORTENSE DRUMMOND

her native land, has been in constant demand this season. Recently she appeared as soloist with the Chicago Philharmonic Orchestra, under Adolphe Dumont, at one of the regular open-air concerts at Loyola University Stadium. She was enthusiastically applauded for her singing of the aria, Mon Coeur S'ouvre a ta Voix, from Samson and Dalilah, an opera in which Miss Drummond has often sung abroad. On July 30, she was the soloist at a brilliant affair at the Edgewater Beach Hotel, Chicago, and already her management reports many dates for the coming season. Miss Drummond's repertory is unusually wide and she sings equally well in English, French, German and Italian.

A Tribute to Goossens

The Monthly Musical Record (London) of July 1 includes in its series, The Younger English Composers, an informative article by Andre Mangeot on Eugene Goossens. The writer says:

"I unhesitatingly describe Eugene Goossens as being one of the best equipped climbers and therefore possessing the chance of reaching the top of one of the highest peaks." Further on the author speaks of Goossens' "mastery" and his ability to follow out the logical train of his thought. Goossens is said to have many affinities with Mozart, especially the speed with which he can create work complete in its technical perfection. He says, too, that it is his belief that Goossens' biggest work is yet to come.

"By that I do not mean his best work, but rather the work into which he will put all the depth of his thoughts and feelings. . . . He is still young, and already his achievements as a composer, as conductor and before that as a performer, have revealed him as an artist of the highest genius."

Aaron Richmond Attractions for Boston

Aaron Richmond will present a list of excellent concerts to Boston audiences next season. These will include: Mary Wigman, Victor Chenkin, Jean Bedetti (solo cellist of the Boston Symphony), Yasha Yushny's Blue Bird Revue, the Swastika Quartet, Harold Bauer, Rose Zulalian (contralto), Barbara Hillard (soprano), Edwin Otis (baritone), Stell Andersen and Silvio Scionti, Rudolph Ganz, Beatrice Harrison, Royal Dadmun, and Sidney Sukoenig. Mr. Richmond will also manage the Saturday morning programs given by Ernest Schelling and members of the Boston Symphony.

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Chautauqua Institute Features Continue to Draw Throngs

Ernest Hutcheson Appears as Soloist With the Orchestra—
Horatio Connell and Arthur Shepherd Share Program
—Tales of Hoffman Given—All-Bach Program

CHAUTAUQUA, N. Y.—A delightful musical experience was available to Chautauqua audiences, July 29, in the appearance of Ernest Hutcheson, dean of the Juilliard Graduate School, of New York, as piano soloist with the orchestra. That the very large audience was alertly appreciative of Mr. Hutcheson's playing of Beethoven's Concerto in E flat was apparent in the prolonged applause.

Mr. Hutcheson is the master of a superlative piano art. His appearances before concert audiences, therefore, assume considerable importance, incidentally, one of the most distinguished opportunities open to students of the piano, and to music students in general, in the Chautauqua Summer School, is the privilege of attending interpretation class recitals given by Mr. Hutcheson in his private studio twice weekly.

HORATIO CONNELL SINGS

On the evening preceding Mr. Hutcheson's appearance as soloist, another member of the summer school faculty was heard with the orchestra. Horatio Connell, baritone, head of the vocal department here, and a member of the faculty of Curtis Institute in Philadelphia, sang Handel's aria Hear Me Ye Winds and Waves. Mr. Connell's singing is always a source of keenest pleasure to his audiences.

On the program with Mr. Connell appeared Arthur Shepherd, who conducted his own composition, Horizons. Mr. Shepherd was inspired by an intimate knowledge of Indian melodies and Indian legends. The

composition is in four movements in symphonic form, and is filled with a wealth of thematic material.

TALES OF HOFFMAN

The second of the summer's operas, Offenbach's Tales of Hoffman, was given July 31. It caught the imagination of the opera enthusiasts, who are giving a wonderful support to the season's performances. Ruby Mercer as Olympia, the Doll, was exquisite to see, and sang sweetly. Milo Miloradovich, as the Venetian courtesan, Giulietta, brought the distinction of a colorful personality to the part, and Mary Catherine Akins gave an appealing touch to the blonde and frail Antonia. Robert Betts was a manly and romantic Hoffman. The opera was repeated with but one change of cast, Pearl Besuner, of the Metropolitan Opera Company, in the role of Antonia, August 3.

The opening week of August was ushered in with an all-Bach program, in the Amphitheater, on Sunday evening. The soloists were Hugh Porter, organist; Reber Johnson and Harry Fagin, violinists; Milo Miloradovich, soprano; Brownie Peebles, contralto; Charles Kullman, tenor, and Karl Theman, bass. The program opened with the andante from a concerto for two violins. The chorale, Break Forth, O Beauteous Heavenly Light, and the chorale prelude, In Dulci Jubilo, and the soprano solo, My Heart Ever Faithful, followed. Great interest is evidenced in the remaining scheduled operas, and especially in the Orpheus of Gluck in concert form. E. G.

Kirk Ridge Pianist of Attainments

Kirk Ridge, professor of piano at the College of Fine Arts, Syracuse University, was born in Vinton, Iowa. His musical training was begun at Oberlin Conservatory of Music, where he was graduated in piano,



KIRK RIDGE

organ, theory and history of music. He studied piano for two years with Sigismund Stojowski in New York, followed by two years' work in Vienna with Severin Eisenberger.

Mr. Ridge's studies were interrupted immediately following his graduation from Oberlin by a year's service in the infantry of the Seventh Division during the World War. Six months of this period were spent in France.

After his studies with Eisenberger, Mr. Ridge embarked upon a concert tour of the principal European cities. His success on this tour is told in the following brief excerpts from comments of the European press. "High finish in execution and elegance in style," remarks the Nemzeti Ujsag of Budapest. "His concert in Vienna," says the Times of that city, "was the revelation of great musical powers." The Sachsische Volkszeitung of Dresden declares that Mr. Ridge is distinguished by brilliant technique and touch and plays with a tone stamped with the fullness of his strength and fervor.

More recent concert appearances of this talented pianist include two as soloist with the Syracuse University Orchestra, May 9 and July 21. On both occasions Mr. Ridge was featured in the Hungarian Fantasia of Liszt. The Syracuse Post-Standard said: "Kirk Ridge is a pianist with a keen appreciation for the artistic capabilities of his instrument. He played in a manner that completely captivated the audience."

Mr. Ridge is, of course, primarily a pianist. However, he also has a degree of Associate in the American Guild of Organists.

He has been a member of the piano faculty at Oberlin Conservatory and has taught a number of private pupils in New York. He has also had no little success as a composer.

Italian Fete for Starlight Park

The traditional August music festival of Italy, Il Ferragosto, is to be celebrated, for the first time in America, August 19 at Starlight Park, New York. In keeping with the Italian custom, Pagliacci will be performed, along with its companion opera, Cavalleria Rusticana. The cast will include Giuseppe Interrante and Mario Valle. There will be a large orchestra under the direction of Gabriele Simeone.

Bernice Schalker, Pasquale Ferrara, Caroline Andrews and May Barron, with the popular baritones, Interrante and Valle, the ballet and orchestra will begin their annual tour to the Pacific Coast with the Manhattan Opera Company shortly after their New York appearances.

Pauline Talma Soloist With Creatore

Pauline Talma, soprano, is appearing on Tuesdays and Thursdays as soloist with Creatore and his Symphony Orchestra at the stadium of the George Washington High School, New York. Miss Talma has sung exclusively with the Creatore Orchestra for the past eight years, traveling throughout the United States and Canada.

The orchestra, which is appearing under the auspices of the Chamber of Commerce of Washington Heights, will be heard throughout the summer. The stadium is well situated for open-air concerts, overlooking the river, and away from all street noises.

Miquelle at Chautauqua

Georges Miquelle, cellist, who has begun his second season as first cellist with the Orchestra at Chautauqua, N. Y. On July 25 Mr. Miquelle played the Swan, by Saint-Saëns, also the Liszt 13th Hungarian Rhapsody. This was the first of the "Pop" concerts given every Saturday night throughout the season. On July 30 Mr. Miquelle was again soloist with the orchestra, presenting this time the Concerto for Violoncello by d'Albert.

New York String Quartet Recital

The New York String Quartet recently gave a recital in Palm Beach, Fla., with Katherine Homer, pianist, as assisting artist. The program included a Beethoven quartet, Moussorgsky's Pictures at an Exposition, and Sidney Homer's quintet in E, with Miss Homer playing the piano part.

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Weekly Review of the World's Music

Published every Saturday by the
MUSICAL COURIER COMPANY, INC.

ERNEST F. EILERT, President
WILLIAM GEPPERT, V-Pres. and Treas.
EDWIN H. EILERT, Secretary

Steinway Building, 113 West 57th Street, New York

Telephone to all Departments: Circle 7-4500, 7-4501, 7-4502, 7-4503,
7-4504, 7-4505, 7-4506
Cable address: Muscourier, New York

LEONARD LIEBLING, Editor-in-Chief
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LONDON AND GENERAL EUROPEAN HEADQUARTERS—CESAR SAERCHINGER (in charge), 17 Waterloo Place, S. W. 1. Telephone, Gerrard 2573.
Cable address: Muscourier, London.

BERLIN, GERMANY—C. HOOPER TRASK, Witzlebenstr. 32, Berlin-Charlottenburg 1. Telephone: Wilhelm 9144.

VIENNA, AUSTRIA—PAUL RECHERT, Prinz Eugen Strasse 18, Vienna IV. Telephone, U-47-0-12. Cable address, Muscourier, Vienna.

MILAN, ITALY—DONOVIN STRIL, Via M. Melloni 30.

For the names and addresses of other offices, correspondents and representatives apply at the main office.

SUBSCRIPTIONS—Domestic, Five Dollars. Canadian, Six Dollars. Foreign, Six Dollars and Twenty-five Cents. Single Copies, Fifteen Cents at Newsstands. Back Numbers, Twenty-five Cents. American News Company, New York. General Distributing Agents. Western News Company, Chicago. Western Distributing Agents. New England News Co. Eastern Distributing Agents. Australasian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Adelaide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd., Wellington. European Agents, The International News Company, Ltd., Bream's Building, London, E. C. 4, England.

The MUSICAL COURIER is for sale at the principal newsstands and music stores in the United States, and in the leading music houses, hotels and kiosques in Europe.

Copy for Advertising in the MUSICAL COURIER should be in the hands of the Advertising Department before four o'clock on the Friday one week previous to the date of publication. The advertising rates of the MUSICAL COURIER are computed on a flat rate basis, no charge being made for setting up advertisements. An extra charge is made for mortising, patching, leveling, and layouts which call for special set-ups.

Entered as Second Class Matter, January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

The editors will be glad to receive and look over manuscripts for publication. These will not be returned, however, unless accompanied by stamped and addressed envelope. The MUSICAL COURIER does not hold itself responsible for the loss or non-return of contributions.

NEW YORK AUGUST 15, 1931 No. 2679

Leopold Godowsky may justly be said to have glorified the left hand for pianists.

To be musical is to love music, and to do one's part well, even if one cannot be a Beethoven or a Verdi.

If you do not wish to wait until Judgment Day before having your faults made public, become a music critic.

One up-to-date instrument of the modernistic composers have not yet included in their orchestra is the cash register.

The Sackbut (London) asks in its July issue: "Will 2031 Be Without Music?" With the utmost confidence the MUSICAL COURIER answers: "No."

It is well that the compositions of the masters are referred to as "musical literature." Nine-tenths of the books written about music fall far short of being literature.

Why is it that some boys choose the violin as their instrument and others the double bass? And in many instances the violin choosers are much bigger than the bass devotees.

After a piano recital in Vienna, which Rosenthal had attended, somebody asked the eminent pianist how he liked it. Rosenthal, who is known for his repartee, said: "He is a very good pianist, and the Minute Waltz of Chopin proved one of the pleasantest quarter hours of my life."

Festivals abroad, to a large extent, are meeting places of the musical elite. Does an opportunity to talk over shop create the festival spirit? One wonders. It is certain, however, that where musicians can be brought together to worship at any shrine—be it opera, symphony, or chamber music—there the real spirit is to be found.

Musicians who are refugees, like other refugees, have a way of banding together for mutual protection and individual advancement. It causes no surprise, therefore, to learn that Barcelona musicians who have found their artistic home in Paris have formed a society known as the Independent Composers of Catalonia. In this country we have the Pan American Society, which includes composers of the United States and of Spanish America. In the United States, even native born composers find it

necessary to band together to get performances of their works.

In Memoriam, Lillian Nordica

It is fitting that there should be a Nordica Memorial Association, and such an organization is in existence at Farmington, Maine, where Lillian Nordica, the great American dramatic soprano, was born.

However, the Association is in stringent need of finances owing to current general conditions, which have reduced the generous contributions made by friends and other admirers of the late artist.

It is necessary, first of all, to erect a fireproof building to house the large collection of mementoes recently acquired, as they cannot be exhibited at the Nordica home, whose simplicity is to be preserved.

The new mementoes consist of costumes, stage jewels, pictures, operatic scores, bric-a-brac, china, glassware, and numerous other articles, all at one time in the possession of Mme. Nordica.

The Association has started a widespread drive to raise \$4,000 or \$5,000, in amounts from one dollar to five dollars, so that as many persons as possible may be able to participate in honoring the memory of Mme. Nordica. Many musicians and musical institutions are contributing.

Charles L. Wagner, the manager, will arrange a New York benefit concert for the cause at Christmastide, under the patronage of Mary Garden. Other concerts with the same object are certain to be given in various cities.

Those desiring to aid the fund should forward their contributions to J. Clinton Metcalfe, treasurer of the Nordica Memorial Association, at Farmington, Maine.

Our Talented Painters

Why is it that American painters seem more talented than American composers? America has had numerous painters and other artists who have won international fame. One of them, Abbey, has been memorialized by the placing of a tablet in the house in London where he lived. We do not know of any American composer, not even MacDowell, having been similarly honored, and even in America there are few if any monuments to our musicians. It seems to be a matter of quality, but why? And what can we do to accelerate our progress?

Bulgaria's Minstrels

One learns from a news item that Bulgaria still has wandering minstrels. The report says they are to be called in by government decree to Sofia where their songs will be heard and censored. It is reasonable to suppose that some of these songs are ancient, and therefore, naturally enough, Rabelaisian. However, if Bulgaria is like other countries, the minstrels need not worry; for it is one thing to censor the songs and quite another thing to prevent them being sung, once the singers reach territory far removed from centers of culture and delicate sensibilities.

Eye and Ear Memory

Tests have been made from time to time to discover the effect of moving picture instruction on children. It has been found that pictures teach faster than books or lectures, and that sound pictures teach faster than the silent films. The same is true of music, where children brought up in musical families, constantly hearing actual performance, learn much faster than those who enjoy no such privileges. Perhaps this is an argument for class teaching; it is certainly an argument for teaching with music—sound, rather than with notes.

Television

Programs by television are beginning to demand notice. Marie von Unschuld, of Washington, is starting a series of piano lessons to be given over W2XCR; the first visible competition to the NBC piano series, though Sigmund Spaeth has already had his debut as a televisionist, but not in connection with piano lessons. Over the same station Mariska Aldrich is giving a series of costume recitals.

Reiner's Courtesy

It was a courteous act on the part of Fritz Reiner to plan to terminate his New York Stadium season with an all-American evening, and to invite composers to play and conduct their own works. Unfortunately, however, rain intervened, and the original program had to be changed.

TUNING IN WITH EUROPE

Nine Years of "Modernism"

As we write, the Ninth Festival of the International Society for Contemporary Music is about to open in Oxford. Nine years of propaganda for the "new" in music are behind us; the Society which started in so casual a manner and so hectic an atmosphere as Salzburg in 1922 has become a highly respected body, "accepted" by academic authorities and guided by an artistic bureaucracy as dignified as any corporation or civic authority.

* * *

True To Pattern

The Festival itself promises not to differ essentially from its predecessors: chamber music of all nations represented in the Society, by composers predominantly unfamiliar (internationally speaking); and two orchestral concerts with rather more of the "regulars" in control. There is also the usual demonstration of courtesy (or, if you like, sop to nationalism) to the nation which invites the Society, in the shape of a concert of old English music. And there is the usual supply of local "atmosphere," fostered in this case by cloistered colleges and the deep serenity of century-old lawns surrounded by Gothic architecture.

* * *

The American Revolt

Finally, there is the usual annual Conference presided over by the sedate and benevolent Professor Edward J. Dent, who has an unrivalled technique in ironing out national grievances and sectional revolts. This year it is the Americans who arrive armed to the teeth, determined to reform the Constitution or bust the show. Our American "internationalists" think the International too d— international. They, that is the American Section, want to have the sole say as to what Americans are eligible for performance at the Festivals. Their proposed amendment would prevent any Section from advocating works by non-nationals. In other words, not genius but the Passport is to be the first criterion of fitness.

* * *

Pulling the Army's Teeth

Moreover, the International Jury is to be limited in its choice to the works submitted by the sectional juries. Again, in other words, a composer must first be officially recognized by his own countrymen if he is to be heard. Conformity to the statutes and the tastes of the home committee is to be a *sine qua non*. The wayward expatriate is to be stamped as a Pariah.

* * *

No Renegades Need Apply

This is all very right and proper. The prophet may not be considered much in his own country, but who cares about prophets in these enlightened days? (Profits are more to the point.) Besides, who cares about a great composer if he doesn't do proper allegiance to the flag?

* * *

White Or Red?

But what about people like Stravinsky, Prokofieff or Tchemepnine. They say they are Russians, while the Soviet section says they are merely "White." Most of the nations in the I. S. C. M. have recognized "red" Russia; so if the American resolution goes through, they can't possibly be heard. On the other hand, the U. S. A. hasn't recognized the Soviets, so it ought to insist on White Russians only, or no Russians at all.

* * *

International—Or National?

It is all so complicated; we give it up. It reminds us of the Pan-European meetings in Geneva, where every nation is so darned national that they forget what they came for. Is the International to become a Society for the propagation of musical nationalism? Is George Gershwin to be ruled out because the American Section thinks he doesn't belong, even if the International Jury thinks he is a "wow"?

* * *

We Move To Disband

To our undisciplined mind it seems that it was better for the International to disband. And why not, anyway? Hasn't it served its purpose? Is modern music still neglected, as it was ten years ago, and are the nations as ignorant of each other, musically, as they were after the years of isolation incident to the war? Let's have one more festival—the Tenth—and call it a job. Vienna 1932 ought to be a fitting finish to a movement which can truly say that it accomplished what it set out to do. And the I. S. C. M. could set itself a unique monument. Better pass out in full vigor than peter out in decrepitude.

C. S.

VARIATIONS

By the Editor-in-Chief

Vienna, July.

It was through the courtesy of Emil Hertzka, vice-president and general manager of the Universal Edition, that I met Dr. Karl Geiringer, custodian of the Library and Museum of the Gesellschaft der Musikfreunde, and Dr. Hedwig Kraus, its librarian and director of archives. The introduction to them enabled me to make a solitary and leisurely inspection of the treasures housed in the building of the G. d. M. even though the exhibition is closed to the public during the greater part of summer.

What the visit meant to me is apparent when I confess that I had the temerity to play on the pianos used by Haydn and Schumann (the latter presented to the Museum by Brahms) and to hold to my head the two ear trumpets which Beethoven used and through which he listened, among others, to Schubert and Weber.

The Gesellschaft der Musikfreunde was founded in 1812, after Vienna finally felt itself free from the frequent unwelcome visits of Napoleon and his armies. Not, however, that the Corsican's attentions prevented the Vienna music-lovers from enjoying their art, for the Vaterländischen Blätter wrote in 1808: "In this capital (Vienna) there are few homes in which an evening passes without a family performance of a violin quartet or a piano sonata." Orchestra music was not so accessible for the middle classes, symphonic delights being cultivated almost exclusively in the palaces of the aristocrats. (It was at the domicile of Prince von Lobkowitz, generous patron of Beethoven, that the Eroica Symphony had its premiere.)

In 1809, Napoleon's cannons were still thundering at the gates of Vienna, and the noise penetrated even to the chamber where Haydn lay dying, and near which four projectiles fell and shook the doors and windows just as the aged composer was being helped out of bed. That was on May 10th. Next day his strength began to fail seriously and he died on May 31st. Napoleon heard of the passing of the great man and ordered a file of officers to stand at Haydn's home as an honor guard, and to attend the funeral ceremony and cortege.

When the Gesellschaft der Musikfreunde was finally organized, it was decided to dedicate the institution to the furtherance of musical art in its highest forms, and to found also a great conservatory and musical library. The first active president was Prince von Lobkowitz, and the honorary protectorate was assumed by the music-loving Archduke Rudolf, pupil of Beethoven in composition. By 1817 the G. d. M. had gained such power and prestige that when complaint was made by the directors that some newspaper critics had written harsh and hampering reviews of the concert activities of the Society, the Police Commissioner, Count Sedlnitzky, directed that no criticisms could be published without previously being submitted to the president of the G. d. M. and approved by him.

It is not necessary for me to recapitulate the subsequent history of the association, whose endeavors and achievements cover the most luminous pages in the world's record of such undertakings.

As an example, the years 1838-48 find the concerts of the G. d. M. adorned with such performing names as De Beriot, Vieuxtemps, the two Hellmesbergers (sons of Georg, the first renowned violin teacher of the Conservatory), Joachim, Neruda, Laub, Thalberg, Rubinstein, Moscheles, Willmers, Jaell, Dreyschock, Liszt, Clara Schumann, Litolf, Servais, Parish-Alvers, etc.

Since the founding of the G. d. M. its directorate has conferred honorary membership upon famous musicians, all of whom considered it a privilege to be so favored. In the Museum and archives (estab-

Verdi, Vieuxtemps, Volkmann, Wagner, Weber, Clara Schumann, Zelter, and scores of others.

Of pupils who obtained their groundwork and much of their art in the Konservatorium there were De Pachmann (then plain Pachmann) in the class of Dachs, himself from the studio of Czerny; Fischhoff, Schrecker, Alexander Lambert, Adele Margulies, Elly Ney, Mottl, Steinbach, Benno Schönberger, all of whom studied with Door; the two Hellmesbergers (pupils of their father), Ernst, Auer, Gericke, Dalcroze, Enesco, Flesch, Hauser, Joachim, Von Suppé, Millöcker, Kneisel, Rosé, Gallico, Janko, Kreisler, Dont, Bodanzky, Von Herzogenberg, Schalk, Brodsky, Drdla, Richter, Mahler, Döhler, Henselt, Bruckner, Josef Rubinstein, Vieuxtemps, Thalberg, Emil Pauer, Nikisch, Wolf, Gerster, de Murska, Sembrich, Brüll, Ternina, Mahler, Erich Wolff, Zarembski, Jadowker—the list takes one's breath away, and cannot be equalled even by the showing of the Paris Conservatoire.

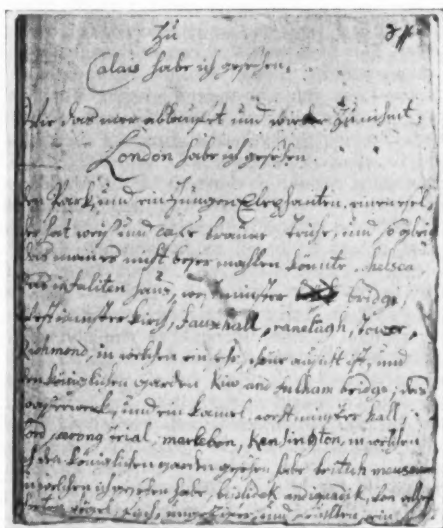
The Vienna Konservatorium expelled poor Hugo Wolf for a slight breach of etiquette. That is not as bad, however, as the record of three other famous institutions; the Milan Conservatory refused to accept Verdi, "owing to lack of musical talent"; the Paris Conservatoire repudiated Liszt because Cherubini, the director, was opposed to infant prodigies; and the Berlin Royal High School of Music practically made it obligatory for Godowsky and Burmeister to leave on account of their unorthodox style of performance which shocked the sensibilities of the good Hochschule professors.

Personal and priceless relics in the Museum of the G. d. M. are almost countless and include the last medicine spoon of Beethoven; his walking stick; locks of his hair; and the key to his coffin. Of medallions there are hundreds; among them, a heavy gold one, specially struck off, and presented to Beethoven, by Louis XVIII, of France.

And how can I enumerate all the priceless manuscript scores and letters that fill the crowded glass-covered cases, and furnish the reverent music-lover thrill upon thrill?

Before all, there is the complete manuscript score of the Eroica Symphony, its first page showing the historical erasure of the dedication to Napoleon I, with the holes made in the paper by the enraged Beethoven. I was privileged to handle the precious document and turn over page after page. Likewise the Manuscript of the Les Adieux Sonata for piano, The song, Ich Liebe Dich. The Seventh and Eighth Symphonies. The Missa Solemnis (presented by Brahms). The piano Sonatas, opus 81a, 110, and 111. Dozens of the famous sketchbooks, filled with thematic and other fragments of Beethoven's symphonies, piano and other sonatas, chamber music, songs, concertos, overtures, Fidelio, church compositions, piano solos, etc.

The manuscript of Ich Liebe Dich came into Schubert's possession after the death of Beethoven, and in reverent homage Schubert wrote his own D minor Adagio for piano on the other side of the one page song, leaving two of the leaflets blank. Later, Ferdinand, Schubert's brother, owned the unique manuscript, but either through ignorance or penury, (Continued on next page)



MOZART'S JUVENILE LETTER TO HIS SISTER, NANNERL.

lished when the Archduke Rudolf bequeathed his musical collection to the Gesellschaft) are autograph letters accepting honorary membership, from Ludwig Bösendorfer (piano maker, and a generous patron); Wilhelm Gericke, Karl Goldmark, Eduard Kremser, Materna, Hans Richter, Saint-Saëns, Prince Liechtenstein, Dr. August Ambros, Auber, Beethoven, De Beriot, Berlioz, Boieldieu, Brahms, Bruckner (a most touching letter), Ole Bull, Cherubini, Chrysander, Donizetti, Dvorak, Ernst, Fétis, Franz, Garcia, Gevaert, Gounod, Grieg, Grillparzer, Halévy, Hanslick, Hiller, Hummel, Joachim, Kreutzer, Lachner, Liszt, Lucca, Marschner, Massenet, Mendelssohn, Mercadante, De Meyer, Molique, Meyerbeer, Moscheles, Onslow, Reinicke, Reissiger, Ries, Rossini, Rubinstein, Schumann, Spohr, Spontini, Johann Strauss, Thalberg, Thomas, Tomaschek,



THE IMMORTAL FRONT PAGE OF THE MANUSCRIPT OF BEETHOVEN'S EROICA SYMPHONY.

The "to" of "Bonaparte" remains clearly legible.



THE BEGINNING OF THE SCHERZO (THIRD MOVEMENT) OF SCHUBERT'S UNFINISHED SYMPHONY

Only this fragment of Ms. has been found.

filled the unwritten space with elementary harmony examples as demonstrations for his pupils.

I turned the pages, too, of the manuscript of Mozart's G minor Symphony (with the adorable leading theme written only for violins; Mozart filled in the rest of the orchestration in a later version) and his D minor piano Concerto, and string Quartet in B flat; Brahms' German Requiem, C minor piano Quartet, F major Sonata for piano and cello, C minor piano Trio, double Concerto for violin and cello, G major string Quartet, B minor clarinet Quintet, the Four Serious Songs, many other songs, choral works, piano solos, etc.

I saw and picked up manuscripts by Bach, Handel, Gluck, Haydn (Masses, chamber music, songs), Berlioz, Caldara, Chopin, Cornelius, Cramer, Czerny (among them many unpublished works), Delibes, Diabelli, Dittersdorf, Donizetti, Flotow (complete



HAYDN'S PIANO.

made by Broadwood and presented by him in London to the composer in 1795. The house of Broadwood was founded in 1732, the year of Haydn's birth. (The same year marked the birth of George Washington.)

score of Martha), Franck, Goldmark (complete score of The Rustic Wedding, A minor string Quintet, etc.), Gounod, Henselt, Joseffy (cadenza to Liszt's second Rhapsody), Lanner, Lecocq, Liszt, Lortzing, Massenet, Mendelssohn, Offenbach, Paer, Paganini, Popper, Raff, Romberg, Rossini, Scarlatti, Mahler (fourth Symphony), Sarasate, Schubert (Masses, Der Wanderer, Der Tod und das Mädchen, and dozens of other songs, beside six Quartets, piano pieces, dances, and—the C major and Unfinished Symphonies). Also there are the single page of manuscript on which Schubert sketched the beginning of the third movement of his Unfinished, Schumann (Davidsbündler Dances, Symphonic Etudes, D minor Symphony, Concert Allegro for piano and orchestra, F sharp minor Sonata, Overture, Scherzo, and Finale for orchestra), Smetana, Spohr, Johann Strauss (Blue Danube and other waltzes), Spontini, Tartini, Weber, and Wagner (including the concert arrangement combining the Tristan and Isolde Prelude and Liebestod).

One Brahms manuscript is his opus 9, "Kleine Variationen über ein Thema von ihm, Ihr, zugeeignet." (Little Variations for Piano, on a Theme by Him, dedicated to Her.) There can be no doubt as to whom is meant, and the Ms. strengthens the case of those historians who claim that Brahms was in love with Clara Schumann in his early youth and throughout the rest of his life, which he spent as a bachelor.

The partial Schubert Ms. of Der Tod und das Mädchen is cut into small pieces. They were given by Ferdinand Schubert to his worthy pupils in memory of his great brother. The pieces, collected after many years, form almost all of the song.

Schumann's Pedal Studies, written for preparatory study of the organ, were composed on a piano to which organ pedals had been attached. The instrument is on view in this marvelous Museum.

One letter is written on two sides of a double sheet, when Liszt and Wagner were living in the same house at Bayreuth. Liszt, downstairs, sent a note to Wagner, upstairs, telling him to come down, as there was a visitor interested in publishing some of the Wagner music in Leipzig. Wagner scribbled

this answer on the back of Liszt's note: "I won't come down because I don't care about any new publishers. Besides, I'm in my shirt." Liszt addressed Wagner as "Unglaublicher" (Incredible One) and Wagner addressed his note: "Noch Unglaublicher." (More Incredible One.)

A Beethoven missive to Czerny is an offer to help the latter weather a period of material misfortune, and throws a sweet light on the ordinarily morose and penurious Ludwig, especially as he adds that the matter will be kept secret by him.

A Mozart letter, written during his childhood stay in London to his sister Mannerl, tells of the wonders of the English capital, and particularly of the Zoo, where there is "a remarkable animal named zebra, which has stripes of white and coffee color, so evenly spaced that a painter might have drawn them."

It is not difficult for the reader to imagine the gusto with which I browsed through all the treasures, crammed into narrow cases, and lamented that I could not view all the collection of musical instruments (over 1,000 are crowded on the scanty walls) and the nearly 4,000 letters and manuscripts which cannot be displayed in the Museum, owing to lack of room. Greater sorrow, however, was that of Dr. Geiringer and Dr. Kraus, who do the best they can with one large room at their disposal. The condition is unbelievable and intolerable, but cannot be remedied owing to the lack of funds at the disposal of the Gesellschaft executives.

Something should be done about the matter, and immediately, by musicians and music lovers all over the world, and especially those in America, who are all told not as badly off as the musical circles of Europe. It should not be difficult to raise the money, a moderate sum, with which to enable the Gesellschaft to obtain larger quarters for its collection, brought together through so many years and after such loving, devoted, and unremitting labor. An association which offers a heritage of that kind to the musical world in perpetuity (aside from the other benefits to musical art bestowed by the G. d. M.) should not be permitted to struggle unaided in its tragic endeavor to protect and preserve such a matchless wealth in musical material.

I recommend the Gesellschaft der Musikfreunde and its Museum to the sentimental sympathy of our colleagues in America, and I ask for early and practical relief in its behalf.

I recommend it to Harold Bauer, president of the Beethoven Association; I recommend it to John Erskine and Ernest Hutcheson, of the Juilliard Foundation; I recommend it to Rubin Goldmark, president of the Bohemians; I recommend it to the National Federation of Music Clubs.

I recommend it to Harry Harkness Flagler, to Otto H. Kahn, John D. Rockefeller (Sr. and Jr.), Andrew Mellon, Clarence Mackay, the Guggenheim family, Leopold Stokowski, Ossip Gabrilowitsch, Henry Ford, Serge Koussevitzky, Nikolai Sokoloff, Eugene Goossens, Arturo Toscanini, Mrs. Christian Holmes, Mrs. Vincent Astor, Mrs. Bok, Harold McCormick, Samuel Insull, Josef Hofmann, Fritz Kreisler, Ignace Paderewski, Jascha Heifetz, Mischa Elman, John McCormack, Ernest Schelling.

The MUSICAL COURIER will gladly start a subscription and co-operate in every other possible way to help a fund for the purposes I have outlined, but I would prefer to see the initiative come from the musicians and the wealthy music supporters in America.

The needs of the Gesellschaft may be ascertained easily by those interested, from Moritz Krumpholz, director of the organization, or from Dr. Carl Geiringer and Dr. Hedwig Kraus. All of them are to be reached at the Gesellschaft der Musikfreunde, No. 6 Karlsplatz, Vienna.

Director Krumpholz sent me a two volume intensely interesting history of the Gesellschaft der Musikfreunde, and in those six hundred pages I found the statistical material of the foregoing paragraphs.

Dr. Geiringer has been a valued collaborator of the MUSICAL COURIER for several years past, and procured for this paper many of the photographs and documents which were used in our special illustrated supplements depicting the lives of famous composers.

The subject of the G. d. M. should not be left without mentioning that Mathilde Marchesi taught there from 1854-61, and again from 1868-78, a period of seventeen years in all; and that others in the faculty at various times were Dessoff, Herbeck,

Bruckner, Sechter, Godowsky, Sauer, Busoni, Schalk.

I made my trip of homage to the Central Friedhof and mused appropriately in the Circle of Honor where lie the remains of Beethoven, Schubert, Mozart (unauthenticated), Gluck, Brahms, and the Johann Strausses, father and son. Not far away are Komzak, Lanner, Anzengruber, Von Suppé, Materna, Billroth, Geisinger, and Gallmeyer (ask William J. Henderson about the last named two).

A visit to Emil Hertzka, of the Universal Edition, proved to be one of the high lights of my Vienna experiences. The U. E., the largest music publishing establishment of its kind in the world, was a pioneer in the modernistic cause, and made the original courageous onslaughts for Schönberg, Berg, Schrecker, and dozens of lesser atonalists.

The U. E. does not confine itself solely to the new music, however, and its numerous rooms are stacked high also with classical output. The firm has quarters that were formerly the home of the old Vienna Conservatory, which has now been moved to another part of the building of the Gesellschaft der Musikfreunde. The ancient piano house of Bösendorfer is in the same structure, and in fact has the distinction of facing on a thoroughfare called Bösendorfer Street.

To show its veneration for the masters of the past, the U. E. has just published six newly discovered German Dances by Schubert, composed in 1824. They were in the possession at first of the Esterhazy family and drifted about until they came to the attention of National Councillor Wagner-Schönkirch last year. The simple pieces are for piano, but with the utmost confidence Mr. Hertzka is having them orchestrated by that arch-modernist, Anton Von Webern. There is no reason why the job should not be eminently successful, for another radical, Bartok, made some fine adaptations of early Italian clavier composers not long ago.

I was favored by Mr. Hertzka with some advance information regarding the 1931-32 plans of the U. E. Of operas they are putting forth Walter Braunfels'



THE BIGGEST FIDDLE IN THE WORLD.

An Octobass requiring the elevation of the performer. (The instrument is on view at the Museum of the G. d. M.)

Prinzessin Brambilla, Berthold Goldschmidt's Der Gewaltige Handrei, Robert Heger's Der Bettler Namenlos, Jaroslav Kricka's Spuk im Schloss, Meyerbeer-Kapp's new version of The Huguenots, Darius Milhaud's Maximilian, Herbert Windt's Andromache, George Antheil's The Return of Helen (libretto by John Erskine), Max Brand's Requiem, Manfred Gurlitt's Nana, Ignaz Lilien's Catherine the Great (based on the Shaw play), Franz Salmhofer's Dame in Trauer, Franz Schrecker's Smee, Franco

Malipiero's *Die Mysterien von Venedig*, Ethel Smyth's *The Wreckers* (to be premiered as an opera at Covent Garden, London, next autumn), Serge Prokofiev's *Der Spieler*, and Kurt Weil's *Die Bürgschaft*.

One wonders when the time will come, if ever, that an American publisher could show such an array of new operas in a single season.

The forthcoming orchestral works of the U. E. are *Toccata*, by J. S. Bach-Wiener; two *Rhapsodies* for violin and orchestra by Bela Bartok; *Serenata* for small orchestra, by Alfredo Casella; *String Quartet*, arranged for orchestra, by Jerzy Fitelberg; *Zauberspiel Suite* by L'Hans Gal; *Overture to Aus einem Totenhaus*, by Leos Janacek; *Sommerabend und Marosszeker Tanze*, for small orchestra, by Zoltan Kodaly; *Variationen über ein Husarenlied*, by Franz Schmidt; *Magna Mater*, by A. Tcherpnin; *Ritterspiel Overture*, by Jaromir Weinberger, and *Rhapsodie*, by Eugen Zandor.

Mr. Hertzka, discovering my fetish for musical landmarks and graves, ordered out his car and drove me all over the suburbs, Grinzing, Döbling, Heiligenstadt, where we investigated houses in which Beethoven had lived and worked (including the one he shared with Grillparzer in 1808), the Pfarr Platz Church which he sometimes attended, and before all things, the Beethoven Walk, where the master took his famous daily strolls, sketchbook in hand, his short stick tucked under his arm, and oblivious of wind, weather, and passersby, who gazed in affectionate wonder (the neighborhood population knew him well) at the muttering and singing pedestrian, with his rapt look, his disordered clothing, and his waving locks flying about his face.

We stopped also at the extremely simple grave of Gustav Mahler, in the little hilltop cemetery at Grinzing, and at whose funeral Mr. Hertzka had been one of the honorary pallbearers.

The excursion wound up with lunch at the Hertzka home nearby, a delightfully situated villa with a lovely view of the city below the hills. The dessert, a delicate attention on Mr. Hertzka's part, consisted of Marillen Knödel (apricot dumplings), a dish, as the host explained, of which Beethoven had been inordinately fond. It is a famous Viennese delicacy, made of a featherweight dumpling surrounding a small baked apricot, hiding in the center of the tidbit, like the jelly in a doughnut.

To add to the generous entertainment, Mr. Hertzka showed me his private collection of music and souvenirs, including an album presented to him by practically all the prominent composers of Europe, on the occasion of the completion of his twenty-fifth year as a member of the U. E. directorate; and he also gave me a handsome bronze plaque struck off in 1924, to commemorate the 100th birthday of Anton Bruckner; and a number of small art booklets with stories of Vienna and its famous musicians. If I had remained much longer, I feel sure that I would have been carrying off enough presents to fill my cabin on the homeward bound boat. It was with warm regret that I took leave of Mr. Hertzka, and promised him that I would not tell that Stokowski will produce Schönberg's *Gurre Lieder* next season; that Stock is to do the work in Chicago in 1933; and that the American premiere of the Antheil-Erskine opera aforementioned will be not in New York, but in—well, not in Chicago, either.

You might know that Vienna has a Johann Strauss Street.

It is news, however, that Alfred Hertz, former San Francisco conductor, has settled permanently in Vienna.

Moritz Rosenthal's new *Variations* for piano and orchestra were played by him in part for Frederick Stock and Wilhelm Backhaus—he prefers to have his name spelled with the "k"—and the composer reports: "It gave me the greatest possible pleasure to receive praise from two such serious musicians."

I said to a Vienna cab taxi driver: "The Viennese seem never to hurry, do they?" He answered: "Well, what have they got to hurry about?"

Even matches with which you light your cigarettes in Vienna, are made by Solo.

I am still here and shall have to write you another letter from this irresistible town next week.

LEONARD LIEBLING.

Finale of Tonal Depression

That current ubiquitous and dread word, "Depression," seems to have no terrors in connection with the public enjoyment of music, even though some of its more timid practitioners continue to raise their voices in the topical chorus of commercial complaint. (That chorus, incidentally, is shrinking appreciably from day to day.)

Viewing the tonal activities of this very hot summer, one is compelled to wonder at the highly successful results achieved, with additional good reports coming in almost every hour.

It is no longer news that the recent short open air operatic season at the great Stadium in Cleveland gained overwhelming favor with its public; so much so, in fact, that there is general and practical talk of establishing a permanent lyrical organization in the Lake Erie metropolis. The opening *Aida* of the Cleveland Stadium performances drew 18,064 listeners. Even on rainy nights, there were between 8,000 and 9,000 persons. The prices of seats ranged from twenty-five cents to \$3.00.

In Boston, not long ago, 25,000 persons attended an outdoor Pop concert at truly popular prices. So large was the crowd that police reserves had to be called upon to handle the congestion. They report that the number of parked cars in Beacon and adjacent streets was the largest they had ever seen.

At the Cincinnati Zoo, the annual opera presentations opened with an audience of 18,000 listeners.

The Hollywood Bowl symphonic series, and the New York Stadium, Goldman Band, and Central Park (Naumburg) concerts registered capacity audiences.

The Civic Light Opera Company (under Milton Aborn sponsorship) delighted throngs of New Yorkers; and the established St. Louis season of similar melodious entertainment had practically every seat filled.

Philadelphia and Chicago symphony lovers are suffering from no lack of summer orchestral concerts. The latter city has its famous Ravinia Opera, too.

Band concerts, with the best music offsetting the merely good and popular, regale millions of persons all over the land.

Ocean Grove and Asbury Park, N. J., Woodstock, N. Y., and Chautauqua, N. Y., are a few of the places within measurable distance of New York City, where concert music and opera of quality are offered to summer listeners. Even Starlight Park and Luna Park, the two great metropolitan playgrounds for young and old, have operas whole, in part, or in concert form, for the stay-at-homes during the heated period.

Many of the colleges and universities boast excellent enrollments for the summer music courses. For instance, at the College of Fine Arts, Syracuse, N. Y., University, there is an increase of 137 in the music department over last year. The present enrollment is the largest the summer session ever has had there. The regular music schools are active with their post-season students, and Master Classes and private lecture courses have been functioning since July 1 in numerous cities.

On June 21, the sixth season of open air concerts began in the Woodland Theater at Hillsborough, California. In the same month that State also had the huge Biennial Convention of the National Federation of Music Clubs.

Even in far off Banff (Canadian Rockies) a light opera season, July and August, is reported as being successful in attendance and receipts.

Giuseppe Creatore is giving symphony concerts at the George Washington High School in New York at prices ranging from fifty cents to one dollar.

The Cornell University Stadium choral performances had audiences as immense as the same arena usually harbors for football games.

San Francisco is tremendously pleased with the results of its annual series of concerts given by the Summer Symphony Association. At the opening concert the mammoth Exposition Auditorium held a capacity audience.

The foregoing are only a few places, selected at random, where music is flourishing this summer. Encouraging reports of such activities are on hand from every section of our expansive land.

It is hardly necessary to point out the lesson which all those facts teach. No one who observes such matters expertly, doubts that the best music, offered at prices within reach of all classes of listeners, is in keen demand and is being supported enthusiastically everywhere.

Early autumn indications are of astonishing promise, considering the general timidity about the coming season. There will be a resumption of touring theatrical and operatic undertakings. Concert courses are being booked with renewed courage. Music

schools and private studios feel happy over largely increased applications for the 1931-32 season.

And, of course, it is superfluous to point out the all embracing musical work of the radio broadcasting companies, with their ever expanding ramifications that cover the tonal territory from the largest capitals to the tiniest villages.

The *MUSICAL COURIER*, always honest with its readers, emphasized its warnings of danger when Depression first reared its ugly head, and prophesied that it would be of considerable duration, contrary to the stupid belief of Pollyanna persons who chirped their gladsome lays and belittled the seriousness of the conditions which faced American business and music in 1929.

And now the *MUSICAL COURIER*, still informed better than any other artistic source, is in a position to announce that music has seen the worst of its decline in public support, and faces an immediate period of tremendous uplift and early and striking prosperity.

Pessimists who do not believe this, who continue to creak, shiver, and bewail; who are afraid to go ahead at full power; and who neglect to meet the coming months with proper enthusiasm, confidence, and judicious advertising, will find themselves suddenly unprepared, and far behind those enterprising musicians who follow the advice and guidance of the *MUSICAL COURIER*, which understands such matters better than any individuals and better than any other music paper in the universe.

There is nothing to fear, musical gentlemen and ladies, so let us march onward, shoulder to shoulder, and welcome the new order of things with hope and joy. It is the future that counts; the past is "run water," as the sage so wisely says.

Before next June, Depression will be only a baleful memory. Its finale is now sounding, stringendo e prestissimo.

A Modern Mozart

Wolf-Ferrari has made a new edition of the Mozart opera, *Idomeneo*, so much talked of just now because Strauss also has made a version of it and is conducting it, or would be if he was not ill, in Vienna. Wolf-Ferrari, as shown by his opera, *The Secret of Suzanne*, is a man well prepared to arrange or edit Mozart. His entire manner and idiom are in close sympathy with Mozart, and this is said in spite of the fact that some of his rather flamboyant operatic material, and his complex oratorio, *La Vita Nuova*, touch upon utterly different and more or less modern idioms. Sly, his opera, especially is decidedly modernistic and non-melodic.

Wolf-Ferrari, who is the son of a painter named Wolf, and whose life has been spent about equally in Italy and Germany, was educated at the Conservatory in Munich, where his first compositions were given. He was in those days—1893 or '94—a rather striking looking boy, and undoubtedly by far the most outstanding student in the conservatory at that time. The ease with which he did everything was amazing, and those who knew him intimately predicted, even then, a successful career for him. His career has been far less successful than one would have expected. He is, however, a most distinguished musician, a man of great refinement and possessed of a most intimate knowledge of the classics. When *Idomeneo* is brought to America, it is certainly to be hoped that the Wolf-Ferrari arrangement will be used.

Mr. Perkins Replies

In the New York Herald Tribune, Francis D. Perkins comments upon the opinion expressed by the *MUSICAL COURIER* regarding what Walter Damrosch said, on his return not long ago from Hollywood, about the present lack of new, worth-while music. The *MUSICAL COURIER* took the attitude that whatever new music there might be, the public rarely had any opportunity to become acquainted with it. Mr. Perkins argues that audiences do not like the new, no matter how worth-while it may be, unless it is of the obvious sort. He quotes Walter Kramer as saying: "We only like what we know."

Mr. Perkins offers suggestions, and gives consideration to what has already been done to aid the composer. Apparently, however, he does not feel that it is the duty of the conductor to give the public anything that the public does not want. Nor, strictly speaking, is it.

The argument that the public should be allowed to decide is answered by the statement that the public has already decided: It wants what it knows.

So why worry?

THIS, THAT, AND THE OTHER THING

Accord and Discord

Los Angeles, Calif.

Editor, Musical Courier:

I was somewhat intrigued and mystified to note that Mr. William A. C. Zerffi, in his letter to the *MUSICAL COURIER* of July 3, stated that I had rescinded my original contention that the larynx was not made to sing with, but to sing through. He further stated that I agree with him that tone is originated by the action of the breath upon the vocal cords.

His first statement is incorrect. I have not rescinded my original contention.

His second statement is correct. I have never disputed it. Never even discussed it. I said so plainly in a former letter. It is a matter of ordinary common sense. Mr. Zerffi knows this if he read my former letter. If so, then why his absolutely inexcusable and unjustifiable statement?

If he does not know it—well, he does now, if he should read this widely.

The discussion between Mr. Zerffi and myself has been one of the technic of voice, not the mechanics of tone, as far as I am concerned. Perhaps Mr. Zerffi did not realize this fact. Technic of voice is a matter upon which teachers differ widely.

The action of the vocal cords is purely a principle of the phenomenon of voice, the movements which occur naturally and automatically during the act of singing.

Mr. Zerffi advocates singing with the larynx. The world is full of such singers, which accounts for the fact that we hear so much singing and so few beautiful, fascinating voices.

The great artist sings with the body through the larynx. Otherwise he would not, could not, be great.

Mr. Zerffi's theory of singing with the larynx reminds me of the story of the little girl who, on her way home from church with her mother, said, "Mother dear, I felt so sorry for the poor lady who sang today." When her mother asked why, she replied, "Oh, she tried so hard to sing with her throat."

I asked Mr. Zerffi to tell the vocal profession how he aroused color, quality, character, feeling and emotion, and put it all in the tone. I asked him if he did all this with the larynx, or how?

He wrote rather a long and labored article in his efforts to evade an answer, which he was successful in doing, never even approaching an answer.

He says, "Voice is air waves, no more, no less." "Emotion cannot exist as a separate entity."

These are statements about on a par with his former statement that "there is no mechanism in the body to produce emotion."

Now, as my final word in this discussion, which really is not a discussion, as the technic of voice cannot be discussed in terms of the mechanics of tone, which my worthy protagonist does not seem to realize, I have this to say.

First, I never denied, never even discussed the point that the vibration of the vocal cords is the principle of action in making tone.

Second, as a final word, I am giving Mr. Zerffi a great and important truth or fact to think about—facts are stubborn things.

Every tone sung by the human voice is a reinforced sound. The tone made by the vocal cords alone would be like the twang of a piano string without the sounding board and box of the piano.

There are two principal ways to reinforce tone. The prevailing way is the conscious, local effort manner—the physical way, singing "with" the larynx. This way of singing is the reason for the many common, ordinary, unmusical voices we hear today.

The artistic way—the way demanded by nature in order to develop beautiful, musical

tone, is with the added resonance of air in vibration in all the inflated cavities "through" a free, open channel, the larynx.

This condition is the result of form and adjustment. Form of the resonant cavities and adjustment of the instrument, the larynx.

This adjustment of the instrument, remember, must never be consciously or locally influenced, but is obtained through a properly trained and properly used body.

When these conditions prevail, then we have the open, free spontaneous voice. Then the singer can express freely all his moods, all feelings, all forms of emotion.

RADIO

Rumors and Facts

Radio has brought a rich store of gifts to the treasure-bent. The greatest symphony orchestras of the world have been passing guests in the most humble homes, and the royalty of artists in the music world have sung and played in shabby corners as well as in the most tastefully appointed salons. Mozart's own Salzburg has been transported through thin air to the hills and prairies of our country, and Bayreuth, with its legend and wonder, has found her way to us, too.

It was John Masefield, England's poet laureate, who harbored the dream that the poets of the world would one day make such a strange and appalling pilgrimage, passing to the very homes through the radio where the finest music has been made welcome. Margaret Anglin has taken Masefield's dream in her hands, and sends far and wide the hauntingly lovely thoughts of his fellow poets, as well as his own, that all who will may enjoy their beauty.

Who is better able than she to care for his dream, to make it come true? Her voice makes music of the words; her sympathy, her kindly feeling, fill them with a rhythmic pulsing. And so they live again.

If you would come under her spell, tune in on WOR at 8:30 on a Wednesday evening.

David Guion, who made cowboy ballads what they should be, will play a fine program of his own transcriptions and compositions on Tuesday evening next at 8 o'clock, over WOR. He will be assisted by Paul Ravell, baritone, and the WOR orchestra.

Tomorrow evening the Stadium program will be broadcast over WABC, and will be a choice fare. The evening will be devoted to excerpts from Wagner's operas. Paul Althouse and Elsa Alsen will be the soloists.

This is a bumper year for Debussy, on the radio at any rate. Programs by the dozen are listing his works, which is very pleasant. Fray and Braggiotti, who aided Chevalier when he appeared in New York during the past season, will play Debussy's Fetes tomorrow evening at 7:15 over WABC. They will also play Yankee Doodle in this manner: Exposition of the Theme, In the Style of Schubert, and In the Style of Puccini. And two airs from the current Band Wagon.

There have been many fine programs of chamber music on the air. Tomorrow evening will bring Toscha Seidel with the Continental String Quartet over WABC at 11 P.M. They will play quartets by Beethoven, Mozart, Debussy, and Haydn, and Drink to Me Only with Thine Eyes, arranged by Alfred Pochon, of the late Flonzaleys. Now the press department has this to say of Debussy's quartet, Opus 10: "The pictorial composer essayed for once into the field of

This is the greatest question or problem before the vocal profession today. It is little understood, and yet very simple. I have neither the time nor space to discuss it here and now.

When these conditions prevail, then singing becomes a form of free self expression, a great joy.

These conditions are the result of singing from the body, through the throat or larynx, and never with the larynx.

I write of the technic of beautiful tone, not the bare mechanics of voice.

EDMUND J. MYER.

pure music." What an addition for Debussyana!

Hortense Monath, protégée of Ernest Hutcheson, and also a pupil of Arthur Schnabel, will be the soloist with the Bamberger Little Symphony (WOR) on August 21 at 9 o'clock. She will play the Schumann piano concerto in A minor. There will also be an array of orchestral works on the program.

Richard Tauber, the German tenor, who will come to our ears in the fall, is a prospect for Columbia Broadcasting concerts during the coming season. He is one of William S. Paley's European finds.

Bayreuth will be in our midst on Tuesday afternoon at 4 o'clock, when the festival performance of Tristan and Isolde is broadcast over the NBC net work. This will be the first radio broadcast from Bayreuth to be received in America. William Furtwängler will conduct the performance, and Lauritz Melchior and Nanny Larsen-Todsen will sing the title roles.

Many of the flowery tunes that are very fine music were played on August 12 over the Columbia network, on a program which included a talk by Dr. Bertha Chapman Cady on Wayside Flowers. The musical

I See That

Chicago liked Deems Taylor's Peter Ibbetson. 25,000 persons heard a request program in Boston at the Esplanade concert, directed by Arthur Fiedler.

The Goldman Band held its memory contest on August 5.

American composers had their fling on the all-American Stadium program on Monday.

A saxophone came into its own with a solo at a Creator concert last week when a polka, called Triplin Sax, was played.

Georges Miquelle is working and playing—or play-working and playing—at Chautauqua.

The Merry Widow will be revived again in New York on September 7 at Erlanger's Theatre.

Helen Gahagan's Santuzza is originally portrayed. She dresses the lady in black, and allows her only one touch of color, an orange ruffle on her wee apron.

The Berlin Philharmonic Orchestra's visit to America now appears to be very dubious indeed.

Anna Pavlova's estate is now valued at above \$400,000. And most of this trifling sum was in American bonds.

Bruckner now has a Festival. Weimar has so honored him, and all his symphonies were played, conducted by Ernst Praetorius.

A choir school has been launched in Cologne. The deficit of the Royal Hungarian Opera of Budapest is something like 5,000,000 pengoes. A pengoe is 17 American cents.

The management has been asked to try to avoid a deficit in the future, so salaries are cut.

Fritz Busch has outlined many interesting plans for the coming season of the Dresden Opera which opens on August 23 with a performance of Tannhauser.

A bronze medallion bust of Donizetti has been unveiled at Bergamo, Italy.

Burton Lane, a Bucharoff pupil, is writing a good part of the score for Earl Carroll's Vanities.

Aaron Richmond has a fine array of artists to bring to his Boston audiences during the coming season.

The New York String Quartet has been appearing at Palm Beach.

Arthur Kraft's summer colony at Herring Lake, Arcadia, Mich., is in full swing. Sophie Braslau was soloist with the Philharmonic at the New York Stadium on August 7.

A RADIO FAVORITE



MARGARET ANGLIN, celebrated actress, who is delighting radio audiences with her readings of selected works of the world's great poets.

portion of the hour is interesting: Daffodils (Hadley), Lilacs (Rachmaninoff), The First Violet (Mendelssohn), To a Wild Rose (MacDowell), and Waltz of the Flowers (Tschaikowsky).

Germany's Constitution Day was celebrated on the air on August 11 over WEAF. Ceremonies from Germany were rebroadcast to America, and the New York studio had its own little celebration, with Dr. O. C. Kiep, the consul general, speaking, and Frieda Klink and Walter Kirchoff, who is now an editor, singing. Erwin Wollner, violinist, was also on the program. The very young republic's anthem was played, and also the old German hymn, Niederlaendisches Dankgebet.

Rapee's orchestra went very Far East for its program last week. They even played the Siamese Patrol.

Rosetter G. Cole, Chicago composer, says that modern music has made the public its friend.

The Goldman Band summer season is now closed. Those who want music on the Mall must trill their own.

Fritz Reiner told the World-Telegram (New York) he would have a new committee for radio study which would improve the transmission of concerts.

Major Bowes, of the Capitol Theater, will sponsor a plan for a Belasco Memorial. Toscanini's Parsifal was something quite new to Bayreuth audiences.

The new Bruckner Society of New York is publishing a monograph on their idol, Anton Bruckner. It is the work of Gabriel Engel.

Willem Willeke is director of Mrs. Albert Sprague Coolidge's South Mountain string quartet at Pittsfield.

The Don Cossack Chorus is summering at St. Gall, Switzerland.

Coney Island has its grand opera concerts at Luna Park.

Frederick A. Stock sees Russia as a coming promised land for music.

Lily Pons will sing thirty concerts in the United States before January 4.

Grace Moore and her husband are at Bayreuth.

The Promenade concerts in London are now in full swing, and will continue until October 3. No American works are to be presented.

Prague will celebrate the 140th anniversary of Mozart's death by giving a series of his operas and the Requiem at the National theater.



MODERNISTIC DESCRIPTIVE MUSIC AT ITS APEX.

The composer is trying to describe musically the gurgling sound of the bath-waste. (Respects to Punch, London).



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The cool studio of Ellen Kinsman Mann in Chicago was a place of refuge one hot night last week in a physical sense, and a place of inspiration as well. Dropping in on her weekly lecture which is a feature of her summer classes every year, we found Mrs. Mann giving her students some stimulating ideas on the building of personality—that will-o'-the-wisp of art without which great skill is marketless.

Intent on her class, Mrs. Mann was developing her theme in the technical aspect of song interpretation. "A new song," said she, "is to the singer primarily a series of problems. First we take up the musical phrasing and study that very closely. Then comes the matter of the vocal technic required to project the phrase, though we really study the two hand in hand before we consider the interpretation at all. When this is grasped, we turn to the words by themselves. What is their meaning? Where is the climax of the poem? What the intention and feeling of both composer and poet? This all takes close study and clear perception, sensitiveness and a background of imagination and culture. Only after this study are words and music joined together in singing the song."

"To have finished work on a song, you must thoroughly understand and use the technical requirements, as fully as the intellectual and emotional. It makes no difference what language you sing in. In them all the vowels must be free and the consonants done with the quick limber tongue. Study the vowels closely in all songs. They MUST be pure, not sloppy or vague in value."

Professional secrets, these; answers, too, perhaps for the well-nigh universal comment on singers from the Mann studios—"What marvelous enunciation!" or, again, "What a stunning interpretation of that song!" Perhaps also, an unconscious demonstration of Mrs. Mann's own high ideals, for she is a woman of artistic and personal charm in eminent degree. Hers is a personality plus.

Hers is also teaching plus, as was again demonstrated by the charming Kathleen March Strain, in a group of songs, sung with her usual distinction. Her contralto voice, one of the rare "bright" kind, is capable of an astonishing variety of color. Her interpretation of a childish fairy song is as true and convincing as her magnificent singing of Ewig of Wolfe or the Befreit of Strauss.

Mary Evans, a summer student of Mrs. Mann, also gave an excellent group with a wide range of interpretative power. Hers is a voice of much promise which shows the fine schooling Mrs. Mann gives her students. She has intelligence, musicianship and ambition and should go far.

Mrs. Mann's summer season ends the middle of August and she will resume her classes September 14. A. K. C.

Artists Everywhere

Florence Austral and John Amadio have been enjoying a month in Carlsbad, their first holiday in two strenuous years of concertizing in America, England, Australia, South Africa and Germany. The noted Australian soprano and her husband, who is one of the best known flutists of the day, have been booked for joint recitals with several orchestras in England. Miss Austral has been engaged to broadcast (for the first time in England) for the broadcasting concerts at the Queens Hall, Sir Henry Wood conducting. Miss Austral is also scheduled for a Wagner concert, October 18, with the London Symphony Orchestra, Sir Thomas Beecham conducting; October 22, with the Halle Orchestra in Manchester, Sir Hamilton Harty conducting; and with the Liverpool Philharmonic in Liverpool, also in October. These are among the most important engagements in England. Miss Austral and Mr. Amadio sail for America, October 24, where their fall tour is already solidly booked.

The Cherniavsky Trio will play at Hampton Institute, Hampton, Va., November 14, on their way north from an extensive southern tour. November 16, the new Community Concert Course of North Adams, Mass., will present the trio, and two days later they will appear in Genesee, N. Y. These three engagements are part of a scheduled tour of New England, New York, Pennsylvania and Ohio.

Mischa Elman, with his wife and little daughter, is spending August at Saint-Jean-de-Luz. The distinguished violinist takes part in chamber music with other members of the colony, including Jacques Thibaud and Alfred Cortot.

Ethel Fox recently scored a new success in Athens, Ga., in Romeo and Juliet and in Boheme, both sung in English. She sang Nedda in Pagliacci and Romeo and Juliet at the Steel Pier, Atlantic City, on August 9. She will sing again on August 30.

Blanche Gaillard, a pupil of Ernesto Berumen, has accepted an engagement as piano soloist at the recitals of the Boston Symphony Ensemble at the Lake Placid Club, Lake Placid, N. Y., for the week of August 15.

Stella Hadden-Alexander, pianist, gave two MacDowell recitals at the Columbia University Summer Session course during July, assisted by Kitty Cheatham, who gave word-impressions of the works performed. Mrs. Alexander played the Tragic and Celtic sonatas, and received enthusiastic praise for both recitals, a university official referring to them as "splendid triumphs, beautiful benefactions." She is a MacDowell specialist, having studied with that master and given many recitals of his music.

Boris Levenson's composition, Sere-nade, was recently sung by Virginia Syms, soprano, in a musicale at the Port Richmond Masonic Temple, Staten Island.

A. V. Minisic of Detroit, was elected president for the coming year of the National Association of Piano Tuners at the

Tuners' convention in Minneapolis on August 6. Detroit gets the convention next year.

Richard McClanahan is on vacation at Manset, Me.

Pilar-Morin's artist-pupil, Rita Duval, has been appearing successfully on television programs for WGBS.

The Mozart String Quartet, a recently organized ensemble, recently gave a concert in Bynden Wood, Wernersville, Pa. The program comprised Haydn and Schubert quartet music. The personnel of the Mozart String Quartet is Emanuel Zetlin, first violin; Manuel Roth, second violin; Amedes Vergnaud, viola; and Emmet Sargeant, cello.

Viola Philo was one of the outstanding performers with Roxy and his gang who appeared July 11 at Mrs. Henry P. Davison's Garden Party held at her home in Peacock Point, Locust Valley, L. I. The Austrian folk-song, The Wiener Fiarelied, which Miss Philo introduced and made famous here in America, was repeated with very evident success, her singing being greeted with a long and hearty ovation.

Frances Sebel will give a Carnegie Hall recital on October 4. She is now under the management of the Columbia Concert Corporation (the Judson Concert Bureau Division).

Oiga Swan, pupil of Mabel M. Parker, vocal teacher, of Philadelphia, sailed August 1 on the Leviathan for a short vacation in London and Paris.

Willem Van Hoogstraten sailed last week on the Stuttgart for Europe, for a sojourn of several months, after completing his tenth season with the New York Stadium Concerts.

Oscar Wagner, assistant dean of the Juilliard Graduate School, appeared as soloist at Chautauqua last Saturday evening under the direction of Albert Stoessel.

Large Response to Goldman Band Association

Thousands of music lovers from all over the United States and from Canada and Mexico has responded to the call for members of the newly-organized Goldman Band Association. The aim of the association is a permanent Band Center in New York where the band can rehearse and give concerts throughout the year. Prominent among the early applicants for membership were William J. O'Shea, superintendent of schools in New York; Ruth Pratt, Franklin Simon, Sigmund Romberg and Rudy Vallee. The enrollment to date and association plans for the near future will be announced by Mr. Goldman at the closing concert, August 16, in Central Park, New York City.

Elisabeth Schumann to Give New York Recital November 8

Elisabeth Schumann will give a song recital in Town Hall, New York, November 8. Mme. Schumann is a familiar figure in Garmisch, Southern Germany, during the summer, where she is a neighbor of Richard Strauss. Her summer villa, typically Bavarian with its pink and blue walls with frescoed angels, is called Canari-Haus.

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Many Performances for Forsyth Work

Josephine Forsyth's musical setting of The Lord's Prayer is meeting everywhere the reverent appreciation that its beauty so richly merits. The following is a list of performances for this work during June and July alone:

The Orpheus Male Chorus, under the leadership of Charles D. Dawe, repeated The Lord's Prayer at the conference of the Federation of Churches in Greater Cleveland, June 2. June 4, Miss Forsyth's composition was sung by the Boys Glee Club at the Chagrin Falls High School commencement exercises; June 10, by Mary Kettleman, soprano, at the Flag Day Reception of the D. A. R. in Wooster; June 11, by the Men's Glee Club for the commencement of Ashland College. This chorus is including The Lord's Prayer in its concert tour program and will repeat it at Ashland commencement next year.

June 26, The Lord's Prayer was sung at a concert in Livernore, Iowa; June 27, by Pietro Gentile at the funeral of Maurice de Monde, founder of the Breakfast Club of Los Angeles, at which many notables were present; July 1, at the dedication of the Women's Lounge at the Air Port; July 10, at a musicale in Cleveland; July 12, repeated over Station WJZ in the Sabbath Reverses Program; on the same day sung by Beatrice MacCue at the American Church of Paris and by Lomelino da Silva, tenor, in concert in San Francisco; July 23, at Fort Dodge; July 26, for the Communion Service of the Presbyterian Church in Ashland, Ohio.

Miss Forsyth has received many letters praising her music for this prayer. A few excerpts are quoted: "May I again tell you how very, very wonderful and lovely—I think I shall speak of it as a benediction—is your exquisite setting of The Lord's Prayer. I have never heard anything quite so impressive as it was at our May Breakfast," writes Mary Jordan Baker, treasurer of the Rubinstein Club of New York. Elizabeth Cassidy writes to Miss Forsyth: "Your name was on many lips today as your beautiful Lord's Prayer lent its benediction over all that was earthly of Maurice de Monde." The Reverend Alfred J. Wright, director of the Cleveland Community Religious Hour, declares, "Your musical setting of The Lord's Prayer must have been an inspiration." The broadcasts of this number have also resulted in a flood of appreciative letters.

Aborn to Present Merry Widow

Monday, September 7, will be the opening date of the fall and winter season of the Civic Light Opera Company, at Erlanger's Theatre, New York. The Gilbert and Sullivan contingent of the organization will open its out-of-town tour at the Apollo Theatre, Atlantic City, on September 14, remaining at the Jersey resort one week. On Friday of that week, however, the Apollo will be dark, for the opera forces will move over to the Atlantic City Auditorium, there to present the Gilbert and Sullivan short opera, Trial by Jury, before the members of the American Bar Association who will meet in annual convention.

At Erlanger's The Merry Widow, with a cast of capable artists now in the assembling by Mr. Aborn, will be the inaugural offering of the Civic company's fall schedule. As in the Gilbert and Sullivan season now nearing its close, each opera will run two weeks, and Mr. Aborn promises a most interesting repertory which he will shortly announce.

The engagement of well-known and high-priced singers and actors, together with the cost of royalties and other added expenses involved, will necessitate a slight deviation from the summer prices now prevailing, and the orchestra seats will be \$2.50 instead of \$2.00, with Wednesday and Saturday matinees correspondingly lower. There will, however, be hundreds of seats available at the present summer prices.

Esther Dale Scores in Play

Esther Dale appeared in a play, Metro-nome, by Arthur J. Beckhard, at the Greenwich Civic Theater, New York, the week of July 27. Commenting upon Miss Dale's work, the News and Graphic said: "But the ones that scored bullseyes with the audience were, undoubtedly, first Esther Dale, as the prima donna Bellini, whose delicious comedy and lovely voice heard to advantage in her two songs, gave a superb performance. . . ."

And the Port Chester Item stated: "Esther Dale, a well known concert soprano, scored a hit in her all-too-brief appearance in the last act."

Miss Dale sang a recital on August 5 at the Bread Loaf School of English, Middlebury, Vt.

Gabrilowitsch Returns

Ossip Gabrilowitsch recently returned with Mrs. Gabrilowitsch from a two months' stay in Europe. In May Mr. Gabrilowitsch appeared as solo pianist with the Concertgebouw Orchestra at Amsterdam. The occa-

sion was a Beethoven Festival to celebrate the sixtieth birthday of Willem Mengelberg. Mr. Gabrilowitsch played the Emperor Concerto and the rarely heard Phantasy for piano, chorus and orchestra. The audience accorded him an ovation. From Holland Mr. and Mrs. Gabrilowitsch went to Berlin, Vienna and Switzerland. They visited Toscanini in Milan, shortly after the dramatic incident of the Italian conductor's refusal to play the Fascist hymn.

Mr. and Mrs. Gabrilowitsch are now at their summer home at Mackinac Island, Mich. The Detroit conductor is busy preparing his programs for the forthcoming orchestral season, as well as for a piano recital tour which is being arranged for him by Concert Management Arthur Judson.

Pons Sings Lakme at Colon

Cables from South America tell of Lily Pons' enormous success in Lakme at the Colon Opera in Buenos Aires. She will sing thirty concerts in the United States before returning to the Metropolitan Opera Company on January 4. Her early autumn dates are as follows: October 26, Reading; 28, Greenwich; 30, Westfield; November 4, Carnegie Hall recital for the benefit of the College of the Ozarks, Arkansas; 6, Pittsburgh; 8, Hartford; 10, Boston; 13, Rochester; 16, Washington; 17, Baltimore; 19, Charlotte; and 24 and 26, in Havana, Cuba, under the auspices of the Sociedad Pro Arte Musicales.

STUDIO NOTES

LA FORGE-BERUMEN

The La Forge-Berumen musicale over WEAF, July 21, was given by Grace Taylor, soprano, Aurora Ragaini, pianist, and Sibyll Hamlin, accompanist. Miss Taylor has a voice of brilliance and color which she uses with skill. She contributed an excerpt from Cavalleria Rusticana and numbers in English, French and Italian. Miss Hamlin gave her firm support at the piano. Miss Ragaini, who has been heard on previous programs, again displayed her pianistic accomplishments. The seventh concert of the La Forge-Berumen Summer School was recently given in their spacious studios. The usual capacity audience was in attendance. Mary Lawrence, soprano, displayed her vocal gifts to advantage. Her production is effortless and her range extensive. Frank La Forge accompanied her. Helen Wakefield, pianist, pupil of Ernesto Berumen, played with artistic style. Miss Wakefield has excellent technique, which she employed with taste.

Pupils of Frank La Forge gave a program at the Bowery Mission, July 24. Many new voices were heard and all performed very well, reflecting much credit on their teacher. Maria Halama's rich mezzo voice was heard in German and Italian numbers. Edison Harris, tenor, gave pleasure with a group in English. Laura La Forge, soprano, has a voice of richness and color which she evidenced in her interpretation of English songs. Genevieve Taliaferro, contralto, sang with ease and musical understanding French, German and English numbers. James Reynolds, a young baritone, showed much promise in a miscellaneous group. Winifred Schooley, soprano, presented an aria with brilliance and taste. Harold Haugh

Berlin Philharmonic Tour in Doubt

The rumors of the projected visit of the Berlin Philharmonic to America in 1932 were truly only rumors, according to Furtwängler's representative, Dr. Berta Geissmar, in a letter recently received by the Philharmonic Symphony Society. According to Dr. Geissmar, no negotiations have been concluded for such a trip and in her estimation it is very doubtful that such an undertaking will be completed in the near future.

Erica Morini Coming

Erica Morini, the masterful and temperamental violinist who scored such striking successes in America last season, will return here this winter, in January, to tour extensively under the management of R. E. Johnston. Miss Morini's earlier winter engagements cover almost a dozen countries in Europe, including appearances with the leading orchestras of Berlin (Furtwängler), Amsterdam (Mengelberg), Vienna (Schalk), Cologne, Hamburg, Warsaw, etc.

Bauer to Sail in September

Harold Bauer left his home at St. James, L. I., to play at Beverly, August 11. The pianist sails in September for Europe. After two months abroad, giving recitals in the major cities of the continent and playing with most of the leading orchestras, he will return to fill engagements in America.

revealed a tenor voice of unusual capabilities and good quality. The accompanists, Sibyll Hamlin, Aurora Ragaini, and Phil Evans, all performed well.

Another La Forge-Berumen Musicales was broadcast over WEAF, July 28. Once again was heard the fresh, resourceful voice of Mary Lawrence, coloratura soprano. Miss Lawrence was programmed with Harold Haugh, tenor, in selections from La Traviata. Mr. Haugh has a voice of beautiful quality and the two voices blended well. Marie Powers, contralto, contributed several songs. Miss Powers' voice is rich and she sings with authority. Phil Evans played the accompaniments.

The eighth recital of the La Forge-Berumen Summer School was given at the New York studios, July 30. Eleanor Blake, contralto, was the singer, accompanied by Frank La Forge, and Aurora Ragaini was the pianist. Miss Blake began the program with songs of Eric Wolff and revealed a voice of pleasing timbre. Following this Miss Blake sang Italian and later French and English songs. Mr. La Forge accompanied without notes and with his usual skill. Miss Ragaini played two groups. Her technique is dependable and her interpretations artistic.

IRMA SWIFT

On July 16 Mme. Irma Swift, well known teacher of voice, held the fourth and final pupils' recital of the season at her New York studio in West Seventieth Street. Those participating were: Helen Malloy, Marian Buckhalt, Diano Lind, Gertrude Meagher, Mary McCaffry, Kathryn Prior, Ann Horn, Ruth Greeley, Marguerite McDevitt, Lilyan Groveman, Virginia Ray, Grace Hall Maher, Gertrude Eberwein, Sarah Weinraub, Alysse Reiley, Gertrude Peters, Dorothy Lauro, Frank Malloy and Felix Groveman. The program consisted of arias from various operas, as well as French, German, Italian and English songs. Mme. Swift accompanied at the piano.

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Yeatman Griffith Brings to a Close Another Record Summer Season

(Continued from page 12)

ley Choral Society. He also has a private studio in Pittsburgh, Pa.

La Ruba Henderson, Cherokee, Okla., soprano, concert artist and church singer, head of the voice department of the High School, Cherokee, Okla., also director and soloist of choir and choral society. This coming season she is engaged as voice teacher at Friends University, Wichita, Kans., and soloist and director of the choir of Wichita, Kans.

Ruby Ann Lorence, teacher of Mills College, Berkeley, Calif., who was here for a short time prior to leaving for abroad where she was one of the delegates at the Anglo-American Music School Convention at Lausanne, Switzerland. Miss Lorence was formerly voice teacher at Florida State College for Women at Tallahassee, Fla.

Edith Gilman of Greenwich, Conn., private teacher, concert soprano, radio and church soloist. Private teacher in Greenwich and New York City.

Mable Olesen of Oil City, Pa., private teacher, concert and church soloist, choir director and soloist of Lutheran Church of the Redeemer, Bayside, Long Island, also director of the Community Glee Club, private teacher Bayside, Long Island, New York. Miss Olesen was formerly director of voice at Knoxville College, Tenn.

Maud Ketchum, Patchogue, L. I., concert and church soloist, also head of the vocal department at Elektor Academy, Jamaica, L. I.

Alice Fritz, Orange, N. J., concert and church soloist, also private teacher in Orange, and East Orange, N. J.

Eileen Cavanaugh, Larchmont, N. Y., private teacher and church soloist, Larchmont.

Regina Giger Dennis, Sioux Falls, S. D., private teacher.

Marion Kidder, Brooklyn, N. Y., church and radio singer, also private teacher.

Among the younger singers and students were: Clifford Barrie, tenor, Clearfield, Pa.; Eva Isler, lyric soprano, Tallahassee, Fla.; Pauline Brown, mezzo-soprano, Leavenworth, Kans.; Helen Wesser, coloratura soprano, New York City; Martha Zaitland, soprano, Mount Vernon, N. Y.; Margaret Jewell, soprano, Norwich, N. Y.; June Pages, Portland, Ore.; Anne Bool, Cleveland, Ohio; Mrs. A. L. Robinson, Irvington-on-the-Hudson, N. Y.; George Jarvis, New Rochelle, N. Y.; Caldwell Johnson,

Fort Dodge, Iowa; Peggy Shanor, Samuel Spengel, Genevieve Nadeau and Mrs. Fredric Gude of New York City.

The accompanists for the summer session were: Alice Taylor, who practically took charge of the entire course as Mildred Gardner, accompanist, pianist and composer, who has been connected with the Yeatman Griffith Studios for the past eight years, left for Yaddo, N. Y., after the opening of the master classes (Mrs. Taylor has concluded her second season with this studio and both Miss Gardner and Mrs. Taylor will be with the Studios again next season), and Gino Castro, who taught Italian and French at the Yeatman Griffith Studios during the entire summer course.

The master class presented Mr. and Mrs. Yeatman Griffith with a beautiful antique Sheffield silver coffee urn—about 150 years old—the presentation speech being made by Ralph Errolle, who paid great tribute to the maestro and expressed appreciation from the entire master class.

Lenore Griffith, daughter of Mr. and Mrs. Yeatman Griffith, gave an informal program for the master class at the close of the session, singing excerpts from Mozart, Bizet's Carmen, Ponchielli's La Gioconda, also Italian, French and English songs. With her fine dramatic soprano voice, exquisite use of it, her artistry, interpretative and histrionic ability, Miss Griffith scored a veritable triumph. Mrs. Yeatman Griffith supported her at the piano.

Many social activities were interspersed with the intensive work, the Yeatman Griffiths giving parties and a luncheon for the entire master class; also many Stadium Orchestra and theater parties were formed.

William Caldwell Griffith, who for years was his father's personal representative and secretary, was engaged in other business projects this summer, and was heartily missed by all.

Mable Olesen took change of the secretarial work the past season and will be with the studios again next season.

At the beginning of the summer season, Yeatman Griffith equipped his studios with three new Mason & Hamlin grand pianos, which have been a delight to all.

The Yeatman Griffiths left for a well earned vacation on August 10, and will return for their fall season, which opens September 15.

R. E. S.

Vincent to Bring Opera Company

A cable from J. J. Vincent from Budapest confirms the statement already published in the MUSICAL COURIER that the Hungarian government has authorized him to represent it at the Chicago Exposition in 1933, with special reference to presenting the Hungarian Royal Opera there. The big lyric organization will be transferred complete in personnel and equipment direct from Budapest to Chicago, and will visit a limited number of American cities after the Exposition engagement.

OBITUARY

RITA R. TIRINDELLI

After a lingering illness, Rita Robecchi Tirindelli, wife of the well known composer and conductor, Pier A. Tirindelli, died at her residence, Piazza Trento, Rome, Italy, on August 10.

Mrs. Tirindelli was born in Venice fifty-seven years ago and came to America with her husband in 1896, making their home in Cincinnati, where Mr. Tirindelli was associated with the Conservatory. Following that they moved to New York. The couple had many friends in musical circles of both cities. Besides her husband, she is survived by two daughters, Vanda Tirindelli Curci, widow of Luigi Curci, and Margherita Tirindelli, a member of the staff of the MUSICAL COURIER, the staff of which extends its deepest sympathy to the family.

SAMUEL NACE BONVILLE

Samuel Nace Bonville, of comic opera fame, known on the stage as Nace Bonville, died on August 7 at the age of sixty-three. He was a native of Philadelphia. He appeared with such well known stars as Fritz Scheff, Frank Daniels and others, in the original casts of Florodora, The Red Mill, The Office Boy, Mlle. Modiste, etc.

ALOYS LIMBACH

Aloys Limbach, an authority on sheet music, passed away in Chicago on August 5, at the age of sixty-nine. Mr. Limbach who knew every masterpiece and whose music catalogue knowledge was remarkable, has been connected with the Clayton F. Summy Company, music publishers and dealers, since 1893. He was widely known among musicians in Chicago as well as throughout the country and his advice was sought by student and professional.

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UP THE STREET

—By Julian Seaman—

And here, mes amis, is another little story, supposedly founded upon the best authority, whatever that means. The recent departure of Mr. Erwin from the bosom of the Philharmonic should have provoked more than a mere flurry of casual interest.

I have been told that Mr. Erwin has been diverted of late by the prospect of certain radio activities. One of them, probably the seed of the whole venture, is a new broadcasting chain, allied with television, and retaining the best features of NBC and Columbia. Time will be sold on this chain as it is sold in the more important stations at present. The advent of television, however, will present an entirely new problem in the arrangement of programs.

I understand that Mr. Erwin and George A. Coats, have something in common concerning the new project; also that Leon Barzin, who has become a second Chalmers Clifton to the boys and girls of the National Orchestral Association, shall decide what musical manna shall be dispensed to the multitude. And it all this be premature, make the most of it.

I sat in a Guardless nook of the Metropolitan the other afternoon and heard a story about Marek Windheim, surnamed "Windy" by his intimates, for no reason but one of euphony. Windy is now blooming at Ravinia. Before he left he begged, borrowed and wheedled a permanent pass from the guardian of the movie temple next to Carnegie Hall. And Windy, in the goodness of his heart, gave it to one of his "dear" friends, the critics. Lately, the theater manager hasn't been sleeping well. He wakes up in the night, he says, wondering which of six different persons, two feminine, who presented the pass in the last week could be Mr. Windheim.

Rehearsals by Fritz Reiner and the Philharmonic might be classed as target practice. One of Mr. Reiner's notable laxities, here and everywhere, is an over-delicate touch on the handle of a baton. When he feels too keenly the frenzy of the moment, batons fly in all directions. Maurice van Praag, the personnel manager—which means a combination of office boy, trained nurse and astrologer—has to keep a handful handy when attending upon Mr. Reiner. The other morning, rehearsing the Brahms symphony in E minor at the Stadium, Mr. Reiner plugged one horn player, two standees and a wandering gateman. Another stick sailed over the fence and hit a taxicab driver, who thought some boys were shooting arrows at him and yelled for the police.

It takes an act of Providence and the further intervention of the World Bank to ease a prospective tenant into Carnegie Hall. One must be pledged to musical endeavor of some sort, with the written oaths of at

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least two solvent, living and resident tenants that all is well. And even then, if there is a thunderstorm or an elevator doesn't work, the gentlemen at the keyhole are liable to reconsider one's fitness for those Elysian fields.

Therefore the following anecdote will have its moments for certain irreverent souls who have suffered. Along came a presentable young man, about a month ago, knocking at the portals. He was to be a musical manager, he said, and he showed a contract or two to prove it. The necessary pledges had been signed by two tenants in good standing. The young man offered a check for the first month's rent. Everything seemed lovely until two weeks after he moved in. And one morning he didn't come down, nor for several mornings thereafter. And a portly gentleman rode up in the elevator and tacked on the office door: "Closed by order of the Prohibition Director." The management didn't refund the rent.

There is no more staid and scholarly cubicle of musical information in all Manhattan than that adorned by the music editor of the New Yorker Staats-Zeitung. In a dusty corner of this habitat, between the obituary editor and the duenna of social relations, sits Joachim Meyer, cast in the mold of a Bismarck and longing for new letters to write. His telephone tinkled the other afternoon. A very German voice spoke in broken English: "I from San Francisco have joos' come. I so would like to see the honor of speech with the New York agent of Siegfried Wagner." and Mr. Meyer, ever the gentleman, replied sweetly in German: "I don't know Mr. Wagner's agent now. Mr. Wagner is dead."

A recent flash along the grapevine reports the extreme improbability of the Hanson-Stokes rhapsody, "Merry Mount," ever reaching the Metropolitan. Something to do with rescoring and readjustment, doubtless to suit the Metropolitan's peculiar type of vocal beauty. . . . And Don Giovanni Martinelli still persists in studying Tristan. . . . And the Baroness Jeritza really intends—to sing that Walkure Bruennhilde early in the season.

Twenty NBC Artists Will Take in Pacific Coast

Twenty of the artists associated with NBC Artists Service will make tours to the Pacific Coast during the season of 1931-32.

The western tours will open with that of Zimbalist in October and close with Paderevski in April. Zimbalist's coast engagements include solo appearances with the Los Angeles and San Francisco symphony orchestras in addition to a number of recitals.

Mary Wigman begins her season at Dallas and proceeds from there to California, touring throughout the coast cities before returning east.

Reinold Werrenrath's Californian tour will include an appearance with the San Francisco Orchestra. Orchestral appearances will also be made by Mischa Levitzki, who will play with the Portland and Los Angeles symphony orchestras. Dusolina Giannini and Myra Hess have been engaged as assisting artists with the Los Angeles Orchestra and will both tour the entire Pacific Coast.

Two visits to the coast will be necessary for Paul Kochanski because of his heavy bookings and his association with the Juillard School, which prevents him from staying away from New York for too extended a period. He will tour the northwest in the fall and return to California in the spring.

Gigli will tour through Texas and California. The Aguilar Lute Quartet will start its third American season in Denver and then proceed to California. Victor Chenkin, Russian singing actor, will spend two weeks in California.

Rosette Anday, contralto of the Vienna State Opera, who makes her first American visit this season, has been engaged to make a guest appearance with the Los Angeles Symphony Orchestra and will also give a few recitals on the coast. Rudolph Ganz, following his fall tour with the National Little Symphony, will appear as guest conductor with the Lincoln Symphony Orchestra in Nebraska and then go west for appearances as pianist with the Portland and Los Angeles orchestras.

En route to the Orient, where she is booked for a tour next spring, Renee Chemet, violinist, will fulfill a few dates on the coast. Western tours will also be made by Grandjany and LeRoy, harp and flute virtuosos, and by Beatrice Harrison, cellist.

Turner-Maley Pupil Wins District Audition

William Foot, a pupil of Florence Turner-Maley, won the Atwater Kent audition in the Schoharie County district which was held in the Methodist Church of Stamford, N. Y., on July 31. This is the third time he has won in his district and he will now be entitled to take part in the NBC competition in October.

IDLE THOUGHTS OF A BUSY MANAGER

I forgot one of my P.S.'s in my last letter, so I will begin with it. Last season a Madame Club President wrote and asked for seats for the second Gieseking recital. I sent them and in due time wrote her hoping for an engagement. The New York papers had almost exhausted the dictionary with superlatives. She replied: "I like Mr. Gieseking very much—yes, really he pleased me very much. —but I must say I did not like his dynamics." This reminds me of a woman screen critic who recently said of John Mack Brown, who plays a reporter in Joan Bennett's lovely picture: "He Was Shot in the Melec." Now, I ask you, isn't it about time ladies were careful of their comment. I am blushing all over.

The following effusion is clipped from an Oklahoma paper. One of the local Mrs. Bottomley Upwards speaks: "Mr. C.—also asks why we used a saxophone in our Elizabethan group. Says he: 'The saxophone was well played, and effective in its role; but I am wondering if you score it over English horn, or even French horn, by choice or by necessity. Perhaps you will reply through your column.' Gladly. We scored for saxophone, in the first place, from necessity. We had thought of using cello for the lowest voice, but no cellist of sufficient skill was available at that time. We have never boasted either English or French horn at Central, but we have always had saxophones. Having once decided on this instrument we came to like it very much indeed. We believe the saxophone well played produces a beautiful tone, which, however, needs to be blended with other tones in order to be most effective. But we have liked the effect so much that we doubt now if we would change it even if we could." And yet we wonder what is the matter with the concert audiences.

Gieseking writes: "I am starting on my vacation to Wiesbaden. I find I must play with the orchestra there. It interrupts my vacation but it is a good orchestra."

Florence Stage has recently played with Casals in Barcelona with Arlos in Madrid, and with Dr. Kunwald in Berlin. Now Madrid asks for a return date with Casals.

While in Tucson last spring, it was so hot I nearly came unsoldered. I went into a drug store and asked for a split of White Rock. The boy at the fountain took a bottle out of the refrigerator and thrust it into a paper bag. "Wait a minute," I said, "I want to drink it." He looked me over and said, "Gee, I didn't think anybody drank that stuff straight."

Coming into Abilene, Texas, on one of the beautiful new limousine cars of the Texas and Pacific R.R., there were four ladies smoking, each one trying to see who could hold the cigarette the more naturally. Two

men came in; one offered the other a cigarette. "No thanks," he said, "it is too damned effeminate."

Have you noticed how many club presidents like to gad about telling us all what the world needs in music and then neglect their own home concert courses? The same as prohibition and other evangelists, always busy saving other people's children and letting their own go to the dogs.

Gieseking recently played all twenty-four Debussy Preludes and twelve Chopin Preludes in one recital in Paris. I am quite sure that he is the first pianist who ever did that in one program. Isn't it funny that the French needed a German for doing this, and it was a real sensation.

Just now we need more than a lot of talk; we need a Moses to bring us out of the musical wilderness—or was his name Moses. If it were in the theater, I would be sure that would be his name. And that reminds me of a Bible story. You see I still read the Bible. It was Sunday morning in a men's class in a Presbyterian Sunday School. "Will you please tell me," said a member to a teacher, "how far in actual miles Dan is from Beersheba? All my life I have heard the familiar phrase 'from Dan to Beersheba,' but I have never known the distance." Before the answer could be given, another member arose in the back of the room, and inquired: "Do I understand that Dan and Beersheba are the names of places?" "Yes." "That is one on me. I always thought they were husband and wife, like Sodom and Gomorrah."

Out in Denver, they serve you Wall Street whiskey—one drink and you are on the curb—

CHARLES L. WAGNER.

P. S.—

My friend Dolly Dairyple, famous "feature writer" of the Birmingham (Alabama) News-Age-Herald, and impresario of the All Star Course there, sends me a charming letter congratulating me upon my "Idle Thoughts of a Busy Manager" in the MUSICAL COURIER of August 2, and which I appreciate immensely.

Among other things she says: "Your story about the Negro woman and the divorce court, and the custody of the children, is one of the most amusing things I've read for many moons; but I can give you a version of it in verse, which perhaps might come in handy some time, as it has a lilting, swaying rhythm, which is musical and pleasing. Here it is:

Dar aint no jestic in this worl'
No matter how you plans,
De Court dat 'cided mah divorce
Done give de Chillun ter mah ole man.

I nevah 'lowed no sich thing
Since Gawd Almighty risen,
'Spoken dey knowed what I knows
Dat not one uv dem is HIS'N.

sang Amonasro in Aida. He also took part in the La Gioconda performance and sang in a scene from Die Meistersinger given on July 29.

Casella Music at the Stadium

One of the numbers heard last week at the New York Stadium, under the direction of Reiner, was the Giara Suite of Casella. La Giara is a ballet that was staged not long ago at the Metropolitan and met with some success. Casella's music is heard less often in American than it should be.

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Ethel Pyne Well Received

On August 2, Ethel Pyne, soprano, sang at the Poland Spring House, assisting the Boston Orchestral Club. Her program comprised: Mattinata (Leoncavallo), Iris (Daniel Wolf), Les Filles de Cadiz (Delibes), Dich, Theure Halle (Wagner), Pale Moon (Logan), and Do You Know My Garden (Haydn Wood). The young singer had a splendid success and was obliged to sing two encores.

Two Tie in Memory Contest

In the Goldman Band Memory Contest two men tied for first place. They were Aaron Gold and Samuel Cohen. Second prize was won by Albert E. Koonz. Sam Elman was third. The two winners turned in perfect scores.

Johnson for Mt. Kisco

Edward Johnson, who is being featured at Ravinia Park throughout the summer season, will open his fall concert tour, October 2, at Mt. Kisco. There the tenor will sing for the benefit of the Bradford Music Association.

Mario Cozzi Sings in Cleveland

Mario Cozzi created a very favorable impression in Cleveland on August 2 when he

PUBLICATIONS

Organ

SINGING PEDALS, for pipe organ, by RUSSELL SNIVELY GILBERT (White-Smith).

Piano

SIX CHARACTERISTIC SOLOS, for piano, by CEDRIC LEMONT (Carl Fischer). The titles are: A Little Hornpipe, Dutch Dance, The Funnies, Rondino, Mill Wheel Intermezzo, and Little Burlesque.

DRAGON-FLIES, scherzo for piano, by A. BONACCORSO (Carl Fischer).

THE HARVESTER'S SONG, Autumn Revery for piano, by P. MONDRONE (Carl Fischer).

THE MILL WHEEL, a springtime fancy for piano, by LUCINA JEWELL (Carl Fischer).

TAMBOUR, Haitian Meringue for piano, by CLARENCE CAMERON WHITE (Carl Fischer).

ITALIAN CONCERTO IN F MAJOR (Bach), arranged by ALEXANDER SILOTI for piano solo with piano four-hand accompaniment as an orchestra part (Carl Fischer).

PUNCH AND JUDY, by CEDRIC W. LEMONT, with second piano part by BUENTA CARTER (Summy).

BALLET MECHANIQUE, for piano, by CHARLES J. HAAKE (Summy).

THE LITTLE JOYBIRD, for piano, with second piano part, by BUENTA CARTER (Summy).

CONCERT-ETUDE by RICHARD WILSON (Edwin F. Kalmus).

FOUR PIANO PIECES by MARION BAUER (Cos Cob Press).

THE GATEWAY TO MERRIE MUSIC, for the piano beginner, by ELEANOR HOUTS (Summy).

VALSE FACILE by FRANCES TERRY (Summy).

THE YOUNG HARP PLAYER by P. MONDRONE (Carl Fischer).

BROWNIES' LEAP-FROG by RE-NÉE MILES (Carl Fischer).

TOUCH, STYLE AND TECHNIC, twenty short studies for piano, by PAUL G. HANFT (Carl Fischer).

Another Week of Ruddigore

After another week of the Gilbert and Sullivan opera, Ruddigore, which opened August 10 at Erlanger's Theater in New York, and two weeks of a repeat engagement of The Mikado which will immediately follow the supernatural opera at that house, the repertory of the Civic Light Opera Company, so far as planned by Director Milton Aborn, will be as follows, each opera to run for the usual fortnight: Merry Widow, Chocolate Soldier, The Geisha, Bohemian Girl, and Chimes of Normandy. Mr. Aborn promises some interesting announcements regarding the leading singers to appear.

Leonora Cortez' European Tour

Leonora Cortez, the brilliant and successful American pianist, will sail for Europe, August 27, on the George Washington, for an extended tour abroad, embracing orchestral and recital appearances, and many radio

engagements. Some of the numerous cities where Miss Cortez will practice her art, are Arnhem, Pilsen, Prague, Budapest, Vienna, Munich, Frankfurt, Paris, London, Berlin, Oslo, Stockholm, The Hague, and Amsterdam.

Miss Cortez' American reappearance is booked for February 2, 1932, at Carnegie Hall, New York, under the management of Haensel & Jones.

Philadelphia

(Continued from page 5)

Once again a Brahms Symphony was chosen to open the initial concert by a guest conductor, this time the Symphony No. 4, which was beautifully done. This was followed by Strauss' Don Juan, also given a most brilliant reading and Delius' On Hearing the Cuckoo in Spring and Borodin's Polvetskian Dances from Prince Igor. The audience was very enthusiastic and, with the musicians, lingered long to applaud and cheer Mr. Coates.

Wednesday's program was of an operatic nature with Nelson Eddy, baritone, the soloist of the evening and Mr. Coates again conducting. The program opened with Beethoven's overture Leonore No. 3. This was followed by the Mozart aria Non Piu Andrai from Nozze Di Figaro which is particularly suited to Mr. Eddy's talents, and which he did particularly well so well in fact, that the audience demanded an encore. Mr. Eddy singing Route Marchin by Stocks. The first half of the program concluded with Dukas' Sorcerer's Apprentice. The second half opened with brilliant performance of the Preludes to Acts 3 and 4 of Bizet's Carmen and included another aria, Siege of Kozan from Boris Godunoff, by Mr. Eddy, with accompaniment by the Orchestra. This had to be repeated. Mr. Coates also offered Wedding March, an interesting excerpt from his own suite The Taming of the Shrew.

An all-Wagner evening, with Mr. Coates conducting, attracted a large audience to Robin Hood Dell on Thursday. It was a well chosen program and each number was given effective and inspiring reading, which brought round after round of applause, until finally Mr. Coates in a short speech expressed his pleasure in the excellent work of the orchestra as well as in the enthusiastic response of the audience. The program opened with the overture of Tannhäuser and continued with Siegfried Idyll, Siegfried's Rhine Journey, Ride of the Valkyries, Prelude to Act 3, Lohengrin, Good Friday music from Parsifal, Prelude and Love Death from Tristan and Isolde, and the overture to Die Meistersinger.

The first number on Friday evening was Mr. Coates' own suite, The Taming of the Shrew, which he wrote for Max Reinhardt's new production and which was performed for the first time in America at this concert. The Suite, based on English melodies of the fifteenth, sixteenth and seventeenth centuries, was made up of (1) Overture, Hunting Song of sixteenth century, (2) Sly Goes to Sleep, fifteenth century melody, (3) Scherzo, The Mountebanks, seventeenth century melodies, (4) Bianca's Music Lesson, fifteenth century melody, (5) Wedding March, sixteenth century themes. All these melodies have been adapted most interestingly to the modern orchestra by Mr. Coates. The remainder of the program was made up of Glazounoff's arrangement of the Volga Boat

Song and Tchaikowsky's Pathétique Symphony.

On Saturday evening the program opened with a brilliant reading of Beethoven's Symphony No. 7, followed by Capriccio Espagnol of Rimsky-Korsakoff; The Nocturne and Scherzo from Midsummer Night's Dream of Mendelssohn, most of which the orchestra played without any active direction from Mr. Coates, ending with a colorful performance of Liszt's Les Preludes. Once again the audience was most appreciative and recalled Mr. Coates many times.

E. F. S.

Musical Events in Sydney

SYDNEY, AUSTRALIA.—On June 6, under a new concert management, Hugo Larsen and Company, Mark Hambourg and Peter Dawson opened their series of concerts at the Town Hall. A capacity audience, which included the State Governor Sir Phillip and Lady Game, welcomed them and enthusiasm was sustained throughout the performance. Many encores were given by both artists.

Peter Dawson, a cultured singer, opened the program with recit. and aria (Bach), Ah, Shall Not This Great Day of Wrath, Thou Most Blest, All-Quickening Day, from the cantata, Wacht Betet. The recit. was sung with dramatic force and the aria was a fine example of legato singing. The encore was Handel's Hear Thee Ye Winds and Waves, which showed the beauty of Peter Dawson's interpretative art. A group of Shakespeare songs were included on the program. The second group showed versatility in the choice of French, German and English songs. After great applause, Who Is Sylvia, and Figaro's aria from the Barber of Seville were sung as encores.

Mark Hambourg made his first appearance by playing Beethoven's Appassionata Sonata, this showing him a great interpreter of that composer. His encore was the Gluck-Sgambati Melody. Throughout the four concerts, both artists had great audiences, and encores were given amounting almost to a second program. Extra concerts were announced before their departure.

Their popularity was shown in Brisbane where they opened their Australian tour, also appearing at Toowoomba and Newcastle on their journey to Sydney. Allan Richardson, an excellent accompanist, shared in the success throughout the tour.

On June 2, members of the teaching orders attended a concert given specially for them by Peter Dawson and Mark Hambourg. Dr. Petorelli, music director of St. Mary's Basilica, was also present.

Dudley Glass, Melbourne composer, has returned. He gained fame in England by his musical score of the Beloved Vagabond, produced in London, also Color Blind, Eldorado and Toymaker of Nuremberg. While visiting America he made arrangements to write a musical setting for McCutcheon's Graustalk.

Fitz Hart was announced as the guest conductor at the concert by the Conservatorium Orchestra. The advance program scheduled Schumann's Symphony in C and the conductor's composition. Shenandoah, from Dr. T. Woods' Oxford Song Book, and Villiers Stanford's concerto in C minor, performed in America with Harold Bauer as pianist.

E. P.

A Concert at the Temple of Music

In celebration of the return of Mrs. Coolidge from California, Willem Willeke

A POPULAR OPERA STAR



GEORGIA STARK,

coloratura soprano, who has been engaged to sing The Page in The Masked Ball with the Los Angeles Grand Opera Company, October 12, with Elisabeth Rethberg and Giovanni Martinelli. July 24, Miss Stark gave a concert in the Redlands Bowl, and has sung over Station KNX twice recently. During the past season this artist filled 106 engagements.

and The Elshuco Trio gave a concert at the Temple of Music on South Mountain, Pittsfield, on August 9. This is where the Coolidge festivals were held until they were moved to Washington.

Stadium Concerts

(Continued from page 6)

theme of Haydn, and symphony No. 2 in D by Brahms.

Mr. Reiner's reading of the Brahms symphony was eloquent and impressive. The rest of the program fared equally well in his hands.

MONDAY, AUGUST 10

Fritz Reiner's graceful farewell gesture as conductor for two weeks this season at the Stadium concerts, was his plan of an all-American program. The works of George Gershwin, Deems Taylor, Allan Langley, Henry Hadley, and others, were to have been heard, but unfortunately rain prevented the carrying out of this plan. Instead Mr. Reiner conducted several Wagner excerpts, Moussorgsky's Khovantchina, and Debussy's La Mer.

Besides making his own announcements, Mr. Reiner gave a short speech of farewell, expressing the hope that his audiences had enjoyed the concerts as much as he had, and from all demonstrations it would seem quite obvious that the public had taken Mr. Reiner to their hearts. After the closing selection he was accorded an ovation, and recalled numerous times.

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THE PIANO

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William Geppert

The Spinet Grand by Mathushek

There was a piano exhibited at the Association Meeting in Chicago, in June, that has excited a great deal of comment. All piano men who know anything about high-grade pianos are aware of the standing of the old Mathushek piano, a make that has held its own as to tone and all that goes toward the high-grade productions for these many, many years.

In a beautiful pamphlet issued at the convention these statements were made that the old-timers will accept from actual contact with the Mathushek productions and will be of value to the younger element in the trade, for Frederick Mathushek was one of the few real piano makers who have made history for the piano in this country. These statements are as follows:

"No name in the history of the fine piano building art is written larger or more impressively than that of Mathushek. Many have been the epoch-making achievements of Frederick Mathushek, the founder of the house that bears his name. To list but a few of them: He created the equilibre system which permits the equal distribution of string tension. He devised the linear bridge and overstrung scale, permitting extra string-length without increasing the size of the case, and insuring equal pressure throughout the length of the sounding board. His genius earned for Mathushek pre-eminence in his craft. It instilled in the whole musical world wholesome respect for his skill, his judgment and his scientific ingenuity. It taught his associates the valuable habit of making revolutionary departures from tradition. So, it is no more than fitting that the newest chapter of piano history should be written by Mathushek, and that the newest development in the art, the Spinet Grand, should make its initial bow under Mathushek sponsorship."

When this latest product of the Mathushek factory was exhibited in Chicago, it was passed along the line of those who were present that the Mathushek company was exhibiting a square piano. This, however, was a mistake, but it aroused a great many amusing comments, for it was believed that Mathushek had returned to the old-time square pianos, the graveyard of which was at Atlantic City many years ago, when old square pianos were shipped in and burned on the beach.

It was not the old-fashioned square piano the Mathushek Company presented, but a beautiful piano, as the illustration shows, that was called "The Spinet Grand, by Mathushek," and therein was given, as the introduction to the pamphlet shows, something new as to pianos, for this Spinet Grand was not exhibited as a square piano only, but as a piano that was of the present day as to tone and action.

It was not the intent of the Mathushek organization to attempt to revive the old square piano, but to give to the people, those who have homes of artistic reflections, an instrument that not only would fit in with the decorative efforts but would also give with the instrument all that was represented in the Mathushek grand and upright pianos of today as to tone and touch.

We know that decorators have attempted to obtain old spinets to carry out designs in homes of people with art instincts and have not been able to utilize old spinets because those old instruments have no tone. The old square pianos were not possible in these decorative efforts. Not only did manufacturers of old square pianos produce instruments of enormous size, but heavy as to their lines and anything but decorative, or

fitting in with the furniture even of that day.

There have been many changes and uplifts in the decorations of rooms, the doing away with the cumbersome pieces of furniture that were monstrosities, and the return to

ably, if the customer is not too set in his ideas, change the mind of the prospective purchaser.

This is drawing it rather strong, but if the customer is seeking a high-grade piano, one of tone quality, then can the salesman work on the prospect with some certainty. It is not expected, however, that a salesman can sell off-hand an art product like this Mathushek Spinet Grand, but the fact remains that with the artistic designs of the Mathushek Spinet Grand cases there goes that wonderful Mathushek tone which has placed the Mathushek in the position it holds through sheer tone quality.

All that is necessary for the one who loves piano tone to verify what is here stated, is to go into warehouses where the Mathushek is displayed and make comparisons; and give the Mathushek an opportunity to demon-



THE SPINET GRAND BY MATHUSHEK

artistic lines of days before the old square pianos took the place of the spinets and the grand forms.

Here is presented one phase of piano distribution that should be taken up seriously by those men in the retail field who can make or unmake the success of a departure so significant as is presented in this artistic creation of the Mathusheks. Piano salesmen, if they are real salesmen, can sell any piano that they set their minds to, provided the piano is of good quality. This applies to the leaders, the medium grades, and the commercial ones.

When a salesman complains that he can not make a sale from the stock on hand he acknowledges defeat. He may find here and there a customer who wants something that is not in stock; it may be that his house does not carry a particular make and it is up to him then to show something that will prob-

strate its tonal messages, and the unprejudiced will be convinced.

Those who saw the Mathushek Spinet Grand at the Chicago convention, those who are familiar with the Mathushek tone, have praised the tonal quality of this Spinet Grand in the highest terms. One piano man wrote the present writer the following:

"The Mathushek Spinet Grand does not depend for its popularity on the unique and attractive case design alone, but on the volume, depth and purity of its tone. This piano is not intended to replace any present day instrument, but it will fill the requirements of those who wish to have a truly musical instrument which will harmonize with the decorative scheme of the furnishings in their home."

The piano man who wrote this is one of the old-timers, and he wished to express himself as to this innovation, if one may

say so, for the information of those who may not have had the opportunity of seeing and hearing this instrument. One would take it that the Mathusheks do not expect a great demand for an instrument of this kind, but it is one of those indications that the manufacturers are striving for something that will meet presentday demands of decorators and those who plan their own homes, thus giving the piano an opportunity to blend in with decorating schemes and not have the piano discarded on account of inartistic designs or because it creates a blotch in what would otherwise be a success in the carrying out the ideals of those who depart from well-trodden paths in the furnishings in the home. The specifications of the Spinet Grand are as follows:

"The Spinet Grand is an instrument of distinctive beauty and design. Although compact in size, it produces an unexpected volume, quality and depth of tone, made possible by distinctive Mathushek constructional features. These instruments are furnished in mahogany and walnut and in ebony finish. Cases in maple, pine, and other woods, will be made on special order. Our Art Department will co-operate with purchasers on special designs and finishes to conform with any interior decorative scheme. In producing the Spinet Grand the high standard of materials and workmanship of Mathushek Grand and Upright Pianos has been steadfastly maintained.

"Choice, well-seasoned, clear pine keys are capped with the highest grade ivory, and with solid ebony sharps, Wessell, Nickell & Gross Action, the Mathushek patent tuning pin construction, full iron plate, linear bridge, Depth, 2' 10"; height, 3' 1"; width, 4' 11". Net weight, 415 lbs. Boxed weight, 675 lbs."

Those piano men who at times have difficulty in meeting demands of decorators or those seeking to carry out ideals as to furnishings in the home, should keep on hand one of these pamphlets of the Mathushek Spinet Grand and it should be found easy then probably to overcome difficulty in attracting the prospective customer who wants something that will harmonize with the designs he has in mind.

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CHOOSE YOUR PIANO AS THE ARTISTS DO



ARTHUR HARTMANN,

well known violinist, who is spending the summer at Woodstock, N. Y. Mr. Hartmann recently completed a book on the violin and has been doing considerable composing. He returns to New York early in the fall for teaching and concert work.



ERNEST HUTCHESON,

Dean of the Juilliard Graduate School, in front of his hotel in Berlin with two Juilliard Fellowship holders who are members of the Berlin Staatsoper, Charles Kullman and Suzanne Fischer. This picture was taken during Mr. Hutcheson's recent stay in the German capital.



AT BAYREUTH.

Two step-sisters-in-law, at Bayreuth this summer, in front of the Festspielhouse, discussing the festival with Toscanini. Mrs. Siegfried Wagner and Frau Geheimrat D. Thode are the two ladies in question. Frau Thode, at right, was Daniela von Bülow, daughter of Hans von Bülow and Cosima von Bülow. Siegfried Wagner, being the son of Cosima (von Bülow) Wagner, is therefore step-brother of Frau von Bülow Thode. It naturally follows, then, that Mrs. Wagner, as wife of Siegfried, is step-sister-in-law of Frau Thode.



GLADYS AXMAN

on the beach at Forte dei Marmi, where she spent some time during her vacation abroad, which was interrupted by a most successful concert in Salzburg.



SIGMA ALPHA IOTA CONVENTION ARTISTS.

VIRGINIA KNAPP,

young concert pianist, member of Omega Chapter of Sigma Alpha Iota in Bush Conservatory, Chicago, who will be presented in recital, August 30, the second day of the coming convention of Sigma Alpha Iota in Minneapolis. Miss Knapp, outstanding among the young artists just gaining public recognition, is coming into prominence through her appearance in Chicago, Evanston and other cities. She recently played the Schumann concerto with the Chicago People's Symphony Orchestra. Most of Miss Knapp's music education has been directed by her mother, Nina Shumway Knapp, for years a faculty member of Northwestern University school of music. During the past three years Miss Knapp has been studying with Victor Heinze. (Photo by Eugene L. Ray)



ESTHER REQUARTH,

child culture specialist, honorary member of Nu Chapter of Sigma Alpha Iota in Milliken Conservatory, Decatur, Ill., who will lecture at the convention on the mornings of August 31 and September 1. Miss Requarth, well known in Europe and America, is a leader in her field. Her first training for this work was received at Milliken University, where for ten years she directed the children's work in the conservatory. She further studied in England and for one year did intensive work in eurhythmics with Jacques Dalcroze. Two years Miss Requarth spent in Italy teaching in the International School, Eversholme, near Florence. Following this she taught in Geneva, Switzerland. Miss Requarth's lectures stress a wider view of nature, art, music, literature and the gifts at hand.



ERNEST DAVIS and DR. WILLIAM C. CARL

in Berlin, at the entrance of the Tier Garten, with the Brandenberger Tor just behind.



CHARLES KING,

pianist and accompanist of New York, who is spending the summer with his parents in Meriden, Conn., recovering from a severe illness.

CLAIRE ALCEE,

soprano, who recently gave a recital of German Lieder at her home in Fayetteville, N. Y., presenting songs by Brahms and Hugo Wolf, and including Wie Melodien zieht es Mir, Sandmännchen, and Das Mädchen by the former and Beneden, Elfenlied, Verborgeneheit, and Die Bekehrte by the latter composer. Miss Alcee's voice is ideal for Lieder singing—well controlled, dramatic and of great natural sweetness. The audience was made up of members of the Fine Arts faculty of Syracuse University and of Sigma Iota chapter of the national musical fraternity Sigma Alpha Iota. Dean Harold L. Butler made a short talk on the two composers represented. Gladys Eldrett Bush was at the piano.



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